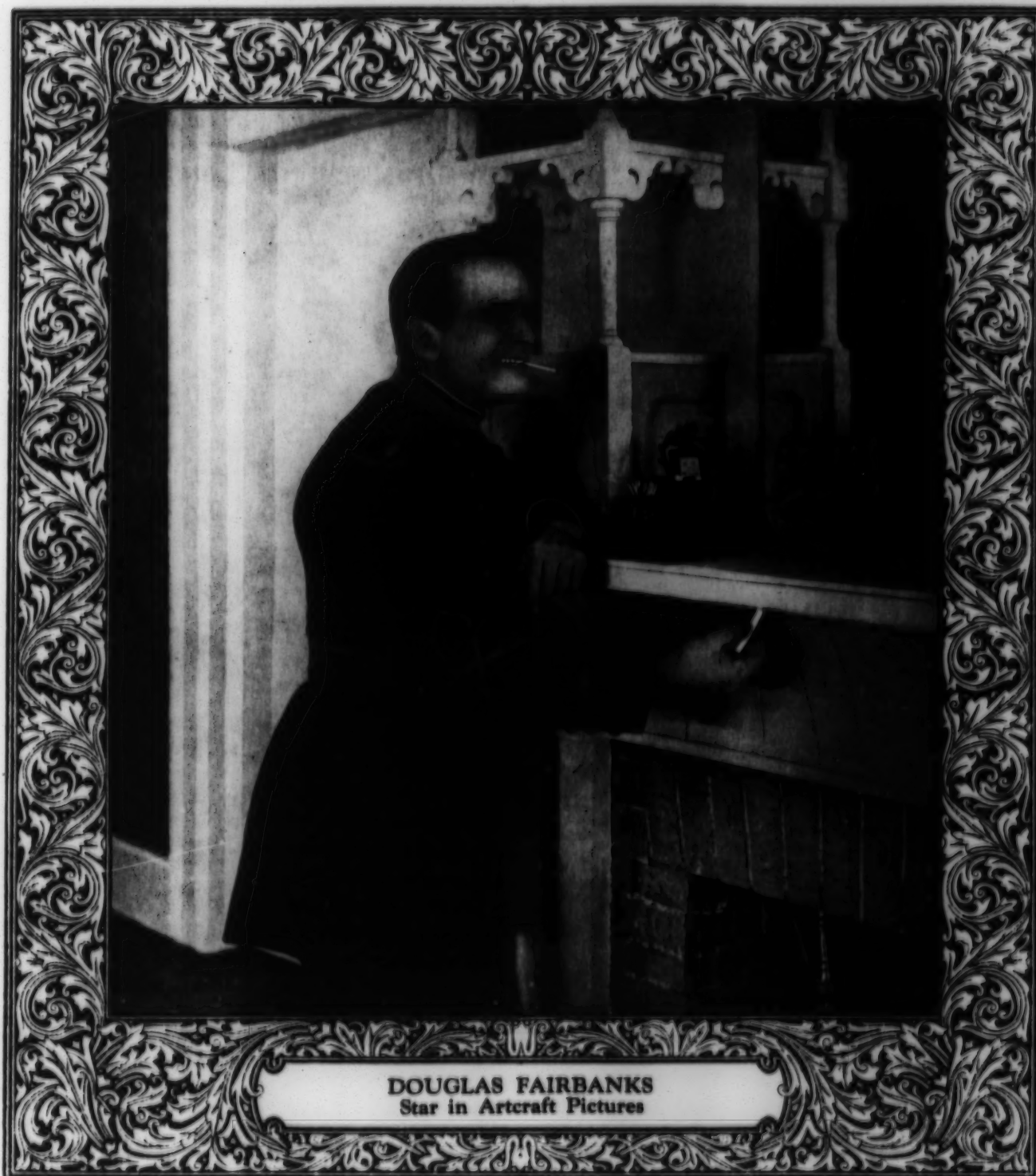


DRAMATIC MIRROR

OF NOTION PICTURES AND THE STARS



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A STATEMENT TO EXHIBITORS

BY reason of the fact that a majority of the theatres in the United States and Canada are closed, the undersigned companies have decided to release no new or re-issued pictures for a period of four weeks, commencing Tuesday, October 15th, and ending Saturday, November 9th, 1918.

Branch offices of these companies will continue to serve exhibitors with pictures regularly released prior to October 14th.

Serials and news reels will be the only exceptions and may be released as usual.

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DRAMATIC

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Clara
Kimball Young

DAY IN FRANCE WITH THE THEATER LEAGUE

By BURNS MANTLE

Irene Franklin Has Glorious Satisfaction of Real Service—Boys Want "Names That Are Known in Every Town"

THE ADVENTURE was so filled with wonderful days that Irene Franklin could not separate one from the other. She had just returned from France and I had asked her to tell me which of her experiences had been the most interesting; which one of her days as a representative of the Over There Theater League she would longest remember.

Was it the day of sailing when, after all the hurried hours of preparation she and her unit—the Irene Franklin-Burton Green-Corinne Francis-Tony Hunting unit—were off to sea in a steamer filled with officers and men of the expeditionary forces of these United States?

Or the day of landing? Or the first glimpse she had of France, the beloved ally, under arms? Or her first assignment to sing in a hospital? Or her first drive through the country toward the front lines? Or her first sight of the front? Or her memory of Chateau Thierry, from where the jolly old Marines had started, never to stop again this side of the Rhine? Or the first crowd of grateful Yankee lads who had stood up and cheered her for coming?

SHE TRIED to separate one experience from the rest. There was the day in a northern port before her ship had started across when she had been given permission to have the signal men wigwag the crews and men of all the war boats in harbor to come ashore and see the first show her unit was giving on foreign soil; and the day following, when she climbed up a rope ladder dangling over the side of a particular ship to sing for the men who had not been allowed ashore and who therefore had missed the show.

She remembered the interesting days of her crossing; the shows the unit gave in the salon; the exciting experience of being convoyed through the danger zone all done up in sweaters and lifebelts and things. She remembered her first appearance at the Eagle hut in London, and her first audience of grateful, homesick Yankee lads and the thrill their enthusiasm gave her.

She never could forget the day in France when she sang to a regiment of men banked on the side of a hill, practically every man of them carrying a branch of a tree the better to fool any passing Boche airman. (One did come flying over, as a matter of fact, but was driven off very neatly and very quickly by a squadron of American airmen.)

There wasn't one of the 127 shows her unit gave that did not recall some incident separating it from the others and making of it a distinct event.

"ONE OF OUR big days was while we were still in Paris, before we had been sent to the front," she recalled. "At 9 in the morning Colonel ——— came for us in his car and we drove out to some slate pits. There were 400 or 500 men working there and we gave them a show. They fashioned a stage for us by putting two or three mess tables together, and I went down in the pits to dress—for I soon discovered the boys want the illusion of the theater, and the reawakened memory of it, as much as they want to see and hear you.

"After the show we had lunch there with the officers and then drove to one of the biggest of the base hospitals. In the yard we gave our second show before 1,600 of the boys, doctors and nurses, while all the windows of the buildings were filled with the

white faces of those cases not yet able to leave their rooms. They wring your heart, these hospital scenes, until you grow accustomed to them and catch something of the spirit of the men themselves. And the joy at the sight of their faces lighting up as you sing to them is something you just feel; it can't be described. It's too big and too deep.

"WE DROVE to another city, and another camp for dinner, and after dinner we gave the show for 1,100 of the men and when we had finished that and the colonel said there was another crowd of 900 outside who hadn't heard us, we gave another show for them. And you can say for me that the actor who has not heard applause such as these boys give their entertainers doesn't know what applause means.

"Then we drove back to the hotel. We had played before something like five thousand of our men that day and I never expect to feel again as happy or of as much use in this sorry world or to know the glorious satisfaction of real service as I did that night. Not, at least, until I get back. And I'm going back—you may be sure of that—I'm going back!"

Which may be accepted, I think, as Irene Franklin's answer to anyone who would like to know whether or not she indorses the work of the league. She's going back!

The message she brought from the boys does not differ from that they have sent before: That if their friends of the theater want to do something really worth while for them let them come to them NOW, when they need them most. Let them get there by Christmas!

AND THEY "want the names that are known in every town," says Miss Franklin. They are grateful for all who have come. They love Cressy and Dayne, and Billy Gould and his unit, and Wright and Dietrich and Margaret Mayo, and "Tommy" Gray and their unit; they love all of them and will never forget them; but—

"The first thing they ask is: 'When is Georgie Cohan coming over?' And the next: 'What's happened to Al Johnson?' 'Where's that Avon Comedy Four crowd?' 'Ain't Nora Bayes or Blanche Ring started yet?' 'Where's Douglas Fairbanks?' 'Where's Fred Stone?' 'Where's Leon Errol and Bert Williams?'

"And if these, and hundreds of others, only knew what it would mean to the boys to see them, and if they could only catch just the smallest part of the thrill their reception gives you, and what their gratitude means, every ship would be crowded with them. It is the greatest opportunity in the actor's—the American actor's—life, and I hope he isn't going to miss it—for the boys' sake and his own."

And I hope so, too.

DRAMATIC MIRROR, Inc.

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NEW YORK CITY

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WM. G. COLVIN, Manager.

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THE MIRROR

LOUIS R. REID, Managing Editor

Dr. Copeland Pays High Tribute to New York Theaters; Managers' Helpful Attitude Factor in Fight on Influenza

THOSE who feel squeamish about attending theatrical performances in New York because of the existence of influenza in the city (and the allusion applies with equal force to cities well supplied with modern theaters), should read what the Health Commissioner of this city had to say about New York playhouses on the occasion of his recent conference with a committee of Manhattan managers.

Here is Dr. Copeland's significant commentary on New York theaters in their relation with the disease now so prevalent throughout the country:

"If managers see that health rulings are obeyed, one is as safe, or safer, in a large, well ventilated theater as in a hospital, if for no other means than that there are more pathogenic germs in a hospital than in a well kept theater."

All of which does not imply that strictest precaution should not be exercised. But to maintain that the theaters have had any material effect in spreading the disease here is sheerest heresy. One comprehensive glimpse of the interior of the high-vaulted, airy, perfectly ventilated theaters of New York housing legitimate attractions and the big weekly-change feature pictures, must instantly dissipate this idea.

All of which need not deter Dr. Copeland from taking the extreme steps that have been taken in other cities. As great a factor in staying his hand, aside of the conviction of cleanliness, has been the wholeheartedly friendly and co-operative spirit shown to the Board of Health by the New York managers in facing the situation.

But one other element is needed to keep the theaters open, and with absolute safety to the public—in fact, as a helpful influence in combating the contagion, as regards the important phase of mental poise—and that is the earnest adherence to health rules by the public. Those who cough or sneeze may be ejecting the germ which, of itself, has not affected them but will be passed on to someone else. Without making it necessary to request patrons of theaters so afflicted to leave, a practise which has been introduced in several houses, they should of their own accord stay away or leave.

Think of others—and there you have the spirit of real cooperation. With this condensed version of the Golden Rule to guide them, theatergoers have nothing to fear.

• • •

Motion Picture Industry Hard Hit by Influenza Epidemic

THE motion picture industry has been brought practically to a standstill as a result of the epidemic now raging throughout the country. The drastic order of the National Association stopping releases for four weeks following the enforced closing of houses in many

cities has affected seriously not only the producers but the exhibitors and trade papers as well. An unusual situation had been created and the National Association took full appreciation of it, though with considerable protest from various quarters.

And now comes word from the Pacific Coast that the film studios are to close down for a period of four weeks as soon as the current pictures are finished, thus bringing the industry virtually to a stop in all its branches. Inasmuch as the companies were unable to release pictures it was deemed wise to forego the expense of production until such time as the ban was lifted.

To grin and bear it and observe simple health rules while hoping for a speedy relief from the present pestilential scourge is the only practical procedure.

• • •

Music an Integral Part of Motion Picture Production

MUSIC is being considered an essential in the presentation of pictures, looked to as the ideal expression of film action. The musical settings for pictures have come to mean two important things: The sound-expression for the play, and that other almost as important factor, the rhythmic continuity of the action. It can be frankly admitted, without detriment to the justly famous producers and directors of pictures, that it is a rare accomplishment to put through a picture from scenario to cutting without in some way impairing the rhythmic values; that is, the reasonable mood changes; the transitions that do not jar the viewer. It is always well to work towards an ideal. None but the slothful remains mediocre, it is certain.

Whether the picture is perfectly welded or not, music comes, an age-old art, and takes its part in the presentation; ready to bolster up an imperfectly directed product. Great joy goes abroad when the picture is not one whit less in value than the music. Not only do exhibitors and picture men recognize this perfect blending, but even musicians—those rather snobbish critics of the motion picture world—find it difficult to refrain from praise when there is nothing to criticize.

It must be said that music covers up a vast multitude of sins in pictures. One may be cajoled through a mediocre film by the proper use of music, yet many exhibitors think of it merely as an accompaniment to the picture, when, as a truth, it is an integral part of the whole production, and ought to be. It is to be hoped that some day both picture and music will start from the same place; that they will go hand in hand through the various trials and tribulations of the hero and heroine. If picture and music must be united at the presentation, why not join them at the beginning? They will thus come out together and be more perfectly welded for the cause of Picture Art.



BRITAIN ON BROADWAY



Cyril Maude and Laura Hope Crews indulge in charming repartee in C. Haddon Chambers' comedy, "The Saving Grace." William Devereux is the third party

It's a song and a dance and a joke most of the time for this quartette in "Fiddlers Three." Hazel Kirke, Hal Skelley, Josie Intropodi and Echlin Gayer

Life is humble but interesting for Otis Skinner and Beryl Mercer in "Humpty Dumpty." Mr. Skinner is an unctuous barber in the play, while Miss Mercer appears as his mother

NEW YORK THEATERS REMAIN OPEN; ARE CALLED MODELS OF SANITATION

Dr. Copeland Pays Tribute at Conference With Managers—Epidemic Spreads to South—More Theaters Close

NEW YORK'S theaters remain open. Their effect on the influenza situation has been adjudged negligible.

Earnest endeavors to help the health department of New York City to circumvent the spread of influenza, stimulated further by the broad-gauge handling of the situation by Dr. Copeland, the health commissioner, have won the theaters further immunity from general closure, with the proviso that the slightest deviation from health rules will result in the issuance of the extreme order.

This proviso is aimed especially at the smaller theaters which house pictures, and which, on account of their general lack of ventilation, are giving Dr. Copeland some concern. It is possible that a special order affecting these theaters will be issued.

Coincident with this decision, Dr. Copeland paid a high tribute to the theaters of New York as regards sanitary aspects. "If managers see that these rulings are obeyed," said Dr. Copeland, "one is as safe, or safer, in a large, well ventilated theater as in a hospital, if for no other reason than that there are more pathogenic germs in a hospital than in a well kept theater."

Reach Decision at Conference

The decision to allow the theaters to remain open was reached at a conference with theatrical managers in Dr. Copeland's office. Dr. Copeland asked them to state their opinions in regard to a temporary shutdown while the "peak" of the slightly increased spread of the disease was being combated. Toxen Worm believed the panicky feeling which would accompany a closing would affect the situation more seriously than any trifling gain in cases due to theaters in themselves sanitary and abiding strictly by the board's orders.

Alf Hayman took an opposite view, but Marcus Loew and representatives of the picture houses sided with Mr. Worm. Whereupon Dr. Copeland said:

Dr. Copeland's View

"While the theater is an important part of American life and while it is playing a conspicuous part in the promotion of the Liberty Loan I am sure no one will complain, patriot or manager, theatrical employee or theatergoer, if the safety of some part of our public demands the closing of all the playhouses. However, I cannot believe that a people capable of resisting disease in spite of transportation crowding and the impossibility of escaping the necessary congregations of our great city's activities suffer materially from orderly assemblages in the ordinary theater.

"The proof that our people are resisting the disease is shown by the fact that after four weeks of the epidemic the most extreme and liberal estimate of its rate of prevalence has been much less than 2 per cent. In short, 98 per cent. of our people have escaped it thus far, while in other

communities 20 to 25 per cent. would already have been affected at this stage."

Many Picture Houses a Danger

Dr. Copeland said that the average motion picture house presented a problem to be dealt with shortly, as they are makeshift buildings of poor ventilation.

"Short shrift will be given any place of amusement neglecting the strictest attention to every sanitary and health protecting regulation," he added. "It may be necessary to close the theaters later. The epidemic may increase so that public assemblages of every sort should be prohibited. But that time is not here yet, and at present there is no occasion for panic-stricken retreat from our consistently held position."

Among those present at the conference were J. J. Shubert, Alf Hayman, Toxen Worm, Marcus Loew, Harold Edel, Victor Kiralfy, Bruce Edwards and William Fox.

Hit of Two Seasons "Stranded"

The spread of the epidemic inland caused the closing, among other big cities, of Cleveland, on the eve of the transferral to that city of "Maytime," the two-season hit of New York, which ended its unbroken record run in the city on Saturday at the Broadhurst, the fifth theater to house it.

Aside of Cleveland, late wires to THE MIRROR indicate that Salt Lake, Buffalo, Columbus and Atlanta theaters have closed their doors.

Phila. Houses to Open Monday

Dr. Wilmer Krusen, Director of Public Health in Philadelphia, announces that the crisis in the influenza epidemic is passed. Although Dr. Krusen has not officially stated a date for the reopening of the theaters there, it is expected that Monday, the 21st, will see the footlight activities again in full swing.

Not all the attractions will be the same as when the theaters were closed two weeks ago. "Tiger Rose," which was playing successfully at the Broad, will return. Guy Bates Post in "The Masquerader" will reopen when conditions permit at the Adelphi. The "Leave It to Jane" company, playing at the Chestnut, will also continue its run.

Other houses will have new attractions, according to present schedules. Instead of "Business Before Pleasure" at the Lyric, it will reopen with "The Kiss Burglar," starring Edith Taliaferro and Walter Catlett.

"The Canary," with Julia Sanderson and Joseph Cawthorne, will be at the Forrest. The Garrick will reopen with "The Little Teacher."

The order closing the theaters in Indianapolis cancelled the sixth appearance there of "The Bird of Paradise" at the Shubert Murat, and "Rock-a-Bye Baby," week Oct. 14. At English's "Her Regiment" and George Arliss in "Hamilton" were forced to be idle, while at the Park

"In Old Kentucky" was hit by the closing order, which is effective until Oct. 20 and perhaps longer.

All theaters and motion picture houses were closed in Chicago Monday night, October 15, on account of the influenza epidemic. It is the first time in the history of Chicago that amusement places have been closed. Theatrical people are reported to be flocking to Chicago in great numbers from nearby cities and all of the professional hotels are crowded.

Among the attractions affected by the closing are William Hodge in "A Cure for Curables," Fred Stone in "Jack o' Lantern," "The Crowded Hour," "Three Faces East," "Oh Boy" and "The Little Brother."

Other cities which have placed a ban upon theaters as a result of the epidemic are Los Angeles, Spokane, Omaha, Seattle, Indianapolis, Pittsburgh, Cleveland, Columbus, Montreal, Wilmington and Atlanta.

Boston and Baltimore theaters which have been closed for two weeks will reopen next Monday, the Health Department in those cities deciding that well ventilated amusement places were safe for the public.

To Lighten Pennsylvania Ban

The Pennsylvania Health Department's ban on theatrical and picture performances, which has closed every theater in the State, will be lifted from a community or section of the State as conditions warrant.

This plan was announced by Dr. B. Franklin Royer, State Health Commissioner, to fifty theater managers and picture exhibitors who called on him at the Capitol in Harrisburg.

Prior to calling on the Health Commissioner, there was a meeting of Central Theatrical Managers' Association, attended also by picture exhibitors. The meeting pledged Dr. Royer every support.

HELPING THE CRIPPLED SOLDIER

Red Cross Institute Seeks Employment for Men Injured in Army or the Industries and Now Unfitted for Heavy Work

THE DRAFT has been calling soldiers and are holding good positions. Some of them still are out of employment.

There are many cripples who are anxious for work and who seem suitable for certain positions in theaters. Information may be had by calling Gramercy 1467.

"Peter's Mother"

"Peter's Mother," a dramatization of Mrs. de la Pasture's book, will have its opening at the Forty-eighth Street Theater Monday night, Oct. 21. The cast will include Selma Johnson, Lumsden Hare, Philip Tonge, Gypsy O'Brien, Katherine Stewart and Walter Howe.

Skinner to Tour First

Charles Frohman, Inc., will present Otis Skinner in "The Honor of the Family," the Balzac comedy in which he scored one of his greatest successes out of town for a spell before bringing him into New York. The engagement of "Humpty Dumpty" at the Lyceum Theater will close on Saturday night.

DRAMATIC MIRROR

LOUBET OPERA LIKED IN NEW ENGLAND Famed South American Organization Opens Eastern Season on Limited Circuit

The success achieved by Fortune Gallo in presenting grand opera in communities little blessed with musical advantages is being duplicated, it seems, by Francis P. Loubet, not unknown to the American public at large as a concert manager and impresario of bands.

Mr. Loubet, launching his own enterprise, the Loubet Opera Company, is exercising the caution dictated by war-time conditions in choosing for his initial season a restricted territory. The route he has mapped out for a spring season, following sporadic presentations in the East through the winter, comprises a compact New England circuit. He has just concluded a cycle of operas in Massachusetts cities, leaving in his train many columns of laudatory criticism.

The Loubet Opera Company represents a recrudescence of Mr. Loubet's famous South American organization of a few seasons ago, and includes among its principals Pina Garravelli, the coloratura soprano, heard in the past summer by New Yorkers at the Stadium concerts, where she scored a tremendous success.

Fernando Carpi, through agreement with the Metropolitan Opera Company, is cast for tenor roles with the Loubet company, Salvatore Sciarretti being one of the other tenors. Silvio Garravelli, of the talented Garravelli family, of which Pina Garravelli is a member, is leading baritone, and Katherine Lee, an American singer, has distinguished herself in roles such as Nedda.

Gino Nastrocci, concert master of the Metropolitan Opera House orchestra, is principal conductor with the organization. "Traviata," "Lucia" and the double bill form the nucleus of the repertoire.

THEATERS RESPOND GENEROUSLY IN GREAT LIBERTY LOAN DRIVE

Lambs Club, Green Room Club, Stage Women's War Relief and Other Units Join in Spirited Campaign; Secretary McAdoo Speaks at Century

THE RECORD of the Fourth Liberty Loan drive put the theater prominently in evidence among the many patriotic industries of the country. Daily subscriptions in various theaters have exceeded \$62,000 and the subscriptions taken by the Women's War Relief Committee at its stand in Fifth Avenue show constant gains. By Friday of the first week of this drive \$5,231,000 had been subscribed. Saturday's receipts reached \$1,378,950. It appears that \$50,000,000, the quota apportioned to the theater by Chairman E. F. Albee, will be reached easily.

As entertainers, as salesmen, as holders of bonds, all the elements of the theater responded generously. The activities of the Liberty Loan Committee in New York include control of eighty-seven playhouses and this does not include the small photoplay houses in the suburbs. It is possible to entertain 222,729 people daily in New York alone and in the other places of entertainment nearly a million people weekly. In other words, about three per cent. of the population is reached through the medium of the theater.

Stage Women's Great Aid

The third week of the drive at the Stage Women's War Relief Liberty Theater was the biggest in the campaign. Monday was Players Club and Stage Children's day.

Tuesday was under the auspices of the New York Board of the Stage Women's War Relief.

Wednesday was Playwrights' and Authors' day, with many famous writers as speakers.

The Stage Women's War Relief has set a goal of \$3,000,000 as its share of the subscriptions to be raised, surpassing its total of \$2,398,808 in the Third Drive.

Members of the Lambs Club, at their first private gambol of the season, held in their club house, subscribed for \$1,000,000 in Liberty bonds. This is four times the quota allotted to the Lambs by the Liberty Loan Committee.

Big Bidding at Gambol

Edward Abeles was the Collier at the gambol. As soon as the show ended he turned the stage over to Joseph R. Grismer, Shepherd of the club, who promptly bought \$10,000 in bonds by way of starting the sale. He brought on William Collier and Barney Bernard as salesmen. When the total exceeded \$900,000 William Erb, a broker, offered to make it an even million, and subscribed \$63,000 in addition to \$25,000 he had previously subscribed. Others who took \$25,000 were Henry Dazian, James T. Powers, Robert Hilliard and Harry Allen.

In the face of many obstacles Buffalo theater men, who in spite of the fact that their houses are closed, got many subscriptions.

Employees of Pittsburgh theaters subscribed a total of \$115,000 to the Loan. The regular theaters raised a total approximating \$50,000; the motion picture exchanges \$31,200 and the motion picture houses \$43,800.

President Wilson attended a performance of "The Girl Behind the Gun," at the New Amsterdam Theater last Friday night, and led in the bond subscriptions.

McAdoo Speaks at Theater

Secretary McAdoo appeared unexpectedly at the Century Theater Thursday night, and in voice emphatic declared that America will not cease fighting until real victory is gained. His stirring address was followed by an immense bond subscription. Al. Jolson, the star of "Sinbad," and J. J. Shubert each purchasing \$5,000 bonds.

One of the biggest outdoor Liberty Loan drives ever planned in New York took place on the steps of the Library Friday afternoon when members of the Lambs Club were present to entertain and get subscriptions.

Nearly every member of the Green Room Club assisted in the drive.

Over \$300,000 worth of bonds were subscribed for during the week, and the booth at the Pennsylvania Station, which is classed among theaters, stands fourteenth among the first eighty-six.

George Anderson Reported Wounded

George Anderson, husband of Fritz Scheff, the operatic prima donna, has been wounded in "degree undetermined," according to the casualty list made public at the War Department in Washington.

The only news concerning him is contained in a paragraph under the above classification of casualties on the printed lists issued by the department to newspapers throughout the country:

Anderson, George. Mrs. Fritz Scheff Anderson, Box 793, Waterbury, Conn.

Miss Scheff has a residence in Hitchcock Place, Waterbury. It is not known whether she has yet received the cable announcement usually sent by the War Department to the closest relative.

George Anderson, before he enlisted in the United States army, was an actor-manager in New York. He was the author of the Palace Royal cabaret entertainment, in which Miss Scheff appeared for a while.

Max Figman for Australia

Within a few days Max Figman, accompanied by his wife and two children, will leave for Australia. Figman has been placed under contract with J. C. Williamson, Ltd., for the term of a year, with an option on his further services. He will open his Australian engagement in "Nothing But the Truth," to be followed by "A Tailor-made Man."

New War Play Coming

Another war play is headed this way. It is "Enemies Within," and is by Kilbourn Gordon, E. H. Culbertson and A. H. Van Buren. William A. Brady will make the production.

French Theater to Give Old Comedy

The second bill of the French Theatre du Vieux Colombier is "Le Mariage de Figaro," by Pierre Caron de Beaumarchais, a decided change from the modern drama produced last week. The first performance of this play dates back to 1784, and it scored a greater success than any play from the pen of de Beaumarchais, who is credited with having written five successful plays and an opera. Two of his plays, the one to be done by the present company and "Le Barbier de Seville" later served as the basis for the opera, both of which have been produced extensively in this country.

Mr. Copeau has given the play a brilliant casting. He himself is the fantastic Figaro, Mlle. Bogaert the Comtesse and Mlle. Tessier the Suzanne. The cast in full numbers nineteen.

"Le Mariage de Figaro" is to be followed next week by the first production in the United States in any language of Eugene Brieux's powerful drama, "Blanchette."

Garfield Says Coal Can Be Burned

No restrictions beyond reasonable conservation safeguards will be placed on the use of coal for heating during October, it was announced by Fuel Administrator Garfield. He asked that every measure of economy be taken, however, in the use of coal for this purpose.

"It is recognized that during the coming winter every reasonable effort must be made to conserve fuel if the available supply is to meet the necessary needs," he said. "While the Fuel Administration strongly urges conservation and bespeaks the cooperation of the public, it does not insist upon unreasonable requirements or that its request for conservation be complied with when compliance would be unreasonable or would result in sickness or injury to health."

French Orchestra Heard

The Societe des Concerts du Conservatoire de Paris, with Andre Messager wielding the baton, made its American debut at the Metropolitan Opera House last Tuesday night before a representative New York audience, which filled the great parquet, crowded the famous Diamond Horseshoe and packed the upper balconies.

An ovation was extended M. Messager and his company of Conservatoire prize-winners. It was as much a patriotic and sentimental demonstration as an expression of musical enthusiasm.

Many Plays Close

Of the ten plays which had their premieres here during the season's busiest week—that of Sept. 9—only two are left. "Forever After," with Alice Brady, is running at the Central, and "The Unknown Purple" is popular at the Lyric. "Mr. Barnum," "One of Us," "Some One in the House," "The Maid of the Mountains," "Another Man's Shoes," "Crops and Croppers," "Jonathan Makes a Wish," and "Over Here" have ended their careers.

AMERICAN PLAYS WIN FAVOR IN LONDON

"Eyes of Youth," "Roxana," "Going Up" and "Fair and Warmer" in Latest List of Offerings

The rush of American plays to London theaters has temporarily abated, although two or three have recently been produced there and five or six others are continuing prosperous careers. Gertrude Elliott is appearing at the St. James as the many-sided heroine of "Eyes of Youth," but there is no indication that that piece will unduly excite Londoners. Doris Keane has produced "Roxana" at the Lyric, that being the London title of the comedy which New York and Blanche Bates knew under the name of "Nobody's Widow." Avery Hopwood is its author. Half a dozen other American pieces are running along successfully. They are "Going Up," at Daly's; "Nothing But the Truth," at the Savoy; "The Lilac Domino," at the Empire; "Fair and Warmer," at the Prince of Wales; "The Naughty Wife," at The Playhouse, and "Soldier Boy," at the Apollo. The list of American pieces which will probably be produced abroad this month or next includes "The Man Who Came Back," "Fine Feathers," and "The Governor's Lady."

Actors and Managers Have Vacations

Theatrical managers, stage hands and performers in the far West are having vacations thrust upon them as a result of the suspension of bookings. The weather is reported fine and the performers are taking advantage of the opportunities to play golf, ride, visit scenic spots and fish. Manager Clark Walker of the Pantages Theater, Spokane, is taking his first vacation in twelve years.

Singer's Midgents, who brought a record week of box office receipts to Salt Lake City, are stranded in Ogden, with no prospect for the opening of Utah theaters until at least two weeks have passed. The musical comedy, "You're In Love," which did a good three day business at the Salt Lake Theater, got away just in time to escape the quarantine.

Theater Managers May Pay Additional Tax

Theatrical managers are considering a plan by which the additional 10 per cent ticket tax will be paid by themselves instead of being passed on to the public. It is reported that the head of one theatrical firm will advocate such a plan. The present law requires that the tax must be paid by the purchaser, but, inasmuch as the purpose of the act is primarily one of revenue, it is probable that an amendment could be secured.

Big Paper Shortage

Reprints of copyrighted works are hit hard by the paper shortage, it was announced in a bulletin issued by the Authors' League of America. The bulletin points out that the new Governmental regulations have restricted the use of paper to 25 per cent of the average of the last three years to publishers of trade books, copyright reprints, toy books, juvenile and non-copyright books.

WITH STAGE PLAYS AND PLAYERS

CARUSO TO SING FOR THE SOLDIERS AT LIBERTY THEATER

Other Opera Stars to Aid in Good Work When Engagements Permit—"There She Goes" Company Escapes Quarantine at Camp Dodge

ENRICO CARUSO has consented to sing for the soldiers in one of the Liberty theaters of the War Department Commission on Training Camp Activities. The following other noted artists will sing in the Liberty theaters when their regular engagements are not in conflict: Frances Alda, soprano of the Metropolitan Opera Company; Margaret Matzenauer and Mabel Garrison, of the Metropolitan Opera Company; Maggie Teyte, Olive Kline, Am-parito Farrar, Marcia van Dresser, Cecil Arden, Lambert Murphy, John Barnes Wells and Reinald Werren-rath.

The quarantine for the Spanish influenza caught the company of thirty people appearing in "There She Goes" at the Liberty Theater, Camp Dodge, Monday afternoon of last week. Manager L. H. Thompson was able to move the show before the quarantine was placed rigidly upon the camp. Because of the quarantine entertainment activities there have ceased.

The first Liberty theater built by the War Department Commission on Training Camp Activities outside of the United States was opened last week in Porto Rico at Camp Las Casas, the National Army training camp. It is an open-air structure.

Many of the camp commanders have issued special orders in favor of dramatic activities in the camps.

E. L. Hyman, Director of the Picture Division, has secured all of the Liberty Loan films and compiled them in one feature for showing in

the Liberty theaters. This will enable the soldiers in camp to see all in one picture.

The War Department Commission on Training Camp Activities is now operating thirty-five Liberty theaters, and new theaters are being built in Camps Wadsworth, Hancock, Jackson, Wheeler and Fayetteville.

Director Sargent of the Department of Dramatic Activities announces that he has received permission from Major Ian Hay Bieth of the British Army to present his play, "The Crimson Cocoon."

Watterson, Berlin and Snyder, Ted Snyder company, Harry Von Tilzer company, Shapiro-Bernstein company, Leo Feist company, McCarthy and Fischer company have donated all of their latest song hits with full orchestration and band arrangements, together with professional copies and song slides for use in the soldier entertainments.

Col. Charles F. Bates, commander at Camp Waco, Texas, writes as follows: "The Liberty Theater unquestionably occupies a very important place in every camp scheme of things, involving the morale of enlisted men through the medium of clean, educating motion pictures and such entertainment of a similar character. The Liberty Theater contributes generously toward the moral and mental uplift of many men who without it might yield too easily to the petty discouragements of camp life."

The influenza quarantine at Camp Devens, Mass., was raised Saturday, Oct. 12.

CANADIAN TAX RAISED

New Rates, 1 on 15 to 25c. on \$2, to Go in Effect Nov. 1

Calgary, Alberta—A new provincial amusement tax goes into effect in Ontario Nov. 1. The increased rates are on tickets costing up to 15 cents, 1 cent; 15 cents to 45 cents, 2 cents; 45 cents to 95 cents, 5 cents; 95 cents to \$1.45, 10 cents; \$1.45 to \$1.95, 15 cents; \$1.95 to \$2.20, 20 cents; over \$2, 25 cents.

Flonzaley Quartet to Open Symphony Series

The People's Symphony Concerts announce for the nineteenth season a series of six Saturday evening chamber music concerts at Washington Irving High School, beginning Nov. 9 with the Flonzaley Quartet. Other attractions will be the Trio de Lutece, with George Barrere, on Dec. 21; the Philharmonic Trio on Jan. 4; David and Clara Mannes in sonata recital on Feb. 1; a quintet from the New York Chamber Music Society on March 8, and the Berkshire String Quartet on April 5.

First Lambs' Club Soldier to Die of Wounds

Capt. Robert S. Gill, an actor and member of the Lambs' Club, who was wounded in the battle of Cantigny, died on Sept. 23 in a Paris hospital. He was graduated from the second training camp at Plattsburg, ranking third in the 2,500 officers turned out at that time, and was commissioned a captain. He was the first member of the Lambs' Club in the American forces to die. He is survived by his wife, Ethel Martin, an actress.

Neighborhood Playhouse Opens

The Neighborhood Playhouse opened its fifth season on Saturday and Sunday evenings, Oct. 12 and 13, when the Isadora Duncan Dancers and George Copeland, pianist, presented a program of dances and music by Gluck, Schubert, Strauss and the Belgian composer, Florent Schmitt. Many new dance numbers, including The Amazon Dances from "Iphigenia," were performed. The program will be repeated this week-end.

CONNOR SUES PULLMAN ACTORS' EQUITY ASSO'N

Manager Alleges Bernhardt Caught Cold in Car

A suit for \$75,000 was started against the Pullman Company yesterday by William F. Connor, manager for Sarah Bernhardt, who filed a summons and complaint in the County Clerk's office alleging that the actress caught cold, "due to the failure of the defendant to properly heat the car."

The date was March 8, 1917, and the place, according to Mr. Connor, was the Pullman car Mayflower, in which the star was touring New England. The manager said the cold caused Mme. Bernhardt to give up her theatrical work for the season, which was to have continued until June 30, and this caused him to lose his share of the receipts.

Having finished her tour, Mme. Bernhardt leaves shortly for France. She expects to return to New York in January or February and begin a tour, giving dramatic recitals and presenting "The Cathedral," a French drama, which she has not found time so far to produce in this country.

Toledo Managers' Association

Toledo has a Motion Picture Managers' Association which regulates and adjusts all policies in which its members enter. There are now many members of the organization. Meetings are held monthly, unless occasion requires immediate attention. The officers are: Joseph Pearlstein, manager of Keith's, president; H. W. McClellan, manager of the National, vice-president; J. B. Gardner, manager of the Empress, secretary; Ernest Klinck, manager of the Hippodrome, treasurer. The directors of the association are: E. H. Gerstel, manager of Lowe's Valentine; Karl Kneiser, manager of the Pastime, and A. Horwitz, manager of the Colonial.

Bramhall Players Reopen

The Bramhall Players open their fifth season at the Bramhall Playhouse in East Twenty-seventh street on Monday night with Butler Davenport's satirical comedy, "The Comforts of Ignorance." The play is in three acts. In the cast are Elsie Rizer, Emily Stevens, Marion McCrear, Jane Burr, Catherine Cozzens and Butler Davenport.

Big Price for Warfield

Manager J. J. Rosenthal's much quoted "There is nothing too good for the Bronx" has again been proved in the announcement that it will cost \$12,000 to bring David Warfield in "The Auctioneer" to the Bronx Opera House New Year's week. Jake has also arranged for a return engagement of "Eyes of Youth" for the week of Nov. 11.

Safeguarding Players' Health—Legal Advice in Chicago—A. E. A. Day Bond Sale

Members of the A. E. A. Are Most Earnestly Urged to Immediately

Send Reliable Address to the Office of the Association



The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Oct. 15, 1918. The following members were present:

Messrs. Francis Wilson (presiding); Hull, Cope, Westley, Jones and Stevenson, the Misses Ware and Emmet, and Mr. Simpson.

New Members: New York Office: Felix Adler, Una K. Brooks, Walter H. Brown, Jack Cagwin, Marie Colebrooke, Glenn L. Crawford, Edmund Dalby, Bert Gardner, Andrew Higginson, Gardner James, Virginia O'Brien, Helen Pingree, Madeline Ritchie, W. E. Ritchie, Beatrice Warren, Joseph Wilmot.

Junior Members: Dorothy Castle, Edwin Strawbridge, Bert West.

Mr. Gaige, of the firm of Selwyn & Co., told one of our officers a few days ago, in speaking of the Actors' Equity Association and co-operation:

"We have taken care to safeguard as much as possible all of the actors now on tour in our different companies against Spanish influenza. I consulted a noted New York specialist and sent all the instructions he specified, including the preventive drugs we should get, to our respective company managers, advising them to provide whatever was required for our purpose."

This exemplary action is appreciated, and we speak of it here that it may be emulated.

Garry McGarry is about to take a theatrical unit to entertain our boys in Siberia. The idea of such an undertaking would chill the blood of one less energetic and enterprising than Mr. McGarry.

We trust soon to be able to give our members the privileges of legal consultations in Chicago, the same as we have in New York. Negotiations are going on with the eminent lawyer, Levi H. Fuller, who has been our affiliated attorney in that city since the inception of the Association.

We regret exceedingly to have to announce the death of two of our members, both of whom passed away in the service of their country. The first, Capt. Robert Stowe Gill, failed to recover from wounds received at Chantilly and succumbed on Sept. 23 at a Paris hospital. The other was Private Harry J. Mosely, who died of pneumonia at Camp Meade, Md., on Oct. 12.

We also regret to say that Capt. William Harrigan is reported wounded.

The sale of \$79,000 Liberty Loan bonds was reported as a result of A. E. A. day in front of the Public Library. By Order of the Council.

"Perkins" Reopens Miller

The Henry Miller Theater will be reopened Tuesday with Henry Miller and Ruth Chatterton in "Perkins," Douglas Murray's three-act comedy.

CAN YOU LEAD A SONG? Y. M. C. A. WANTS YOU Two Hundred Men Needed to Stir 'Em Up in Training Camps and Industrial Plants

Of interest to actors, entertainers, conductors and singers is the announcement made by the War Work Council of the Y. M. C. A., that 200 men are needed at once as music directors or song leaders in the training camps and industrial plants. While musical experience is by no means essential to this unique work, it is a valuable asset. Of prime importance, however, is the personality of the camp music director.

The Y. M. C. A. is now conducting here a training school, under the direction of Robert Lawrence, where the art of song leading can be picked up by the properly qualified man in a week's time. A good sense of rhythm is essential, and there should be enough voice at least to start a song for a crowd. The ability to play an instrument is quite unnecessary, although, of course, it is always helpful.

Applications for places as music directors are being received by Marshall M. Bartholomew at the Y. M. C. A. headquarters, 347 Madison Avenue, New York City. Associated with Mr. Bartholomew in the work of recruiting are Sigmund Spaeth, Frederick Gunster and Frederick Weld, all well known in musical circles.

These music directors will receive a substantial allowance, varying according to the needs of the individual and the responsibility of his position, and there is a chance for anyone to find a permanent and fascinating occupation in song leading, for it will be quite as necessary after the war as in the immediate present. The minimum period of service is six months. Applicants should be of deferred classification in the draft, and preferably of mature age.

Start "She Took a Chance"

Rehearsals have begun of the new operetta by Uda Wadrop, Fred Jackson and Henry Blossom, "She Took a Chance." Edgar MacGregor is staging the production.



Beatrice Beckley, who is playing a leading role in "Why Marry?"

"NOTHING BUT LIES"

Aaron Hoffman's Farce Good Vehicle
for Collier's Talents

A Farce in a Prologue and Three Acts by Aaron Hoffman. Produced by G. M. Anderson and L. Lawrence Weber at the Longacre Theater, Oct. 9.

IN THE PROLOGUE
George Washington.....Grant Stewart
Ananias.....Malcolm Bradley

IN THE PLAY
Jefferson Nigh.....Rapley Holmes
Lorna Temple.....Florence Enright
George Washington Cross.....Mr. Collier
Molly Connor.....Jane Blake
Fred Thomas.....Robert Strange
Allen Nigh.....Clyde North
Hon. Timothy Connor.....William Riley Hatch
Anna Nigh.....Olive Wyndham
Bryan.....Frank Monroe
Pete.....George Winslow
Bill.....Gordon Burby
Mike.....Malcolm Bradley
Rufus Newton Pettingill.....Grant Stewart

Aaron Hoffman, whose literary gestures have long been known to vaudeville patrons, and who has turned out a number of comic opera books, but never before this season represented by a full length play, in "Nothing But Lies," has furnished Willie Collier with a substantial framework. This being all the comedian needs to build up in his own way a rollicking farce, his public go to see him, positive they will laugh most of the evening.

This result is accomplished in "Nothing But Lies." Mr. Hoffman is credited with the authorship of the farce, but it is evident that Collier has tinkered with it considerably, especially in the lines that fall to himself, with excellent results. Each of his speeches is characteristic of his brand of humor. He also draws the character of the lying hero in his happiest mood and the auditors respond with hearty and continuous laughter, which is the prime test of farce.

Mr. Collier this time is a gifted liar. He is in love with the sister of his partner in the advertising business, who loves truth better than she does her admirer, and consequently draws a vow from him that he will thenceforth tell only the truth, let the chips fall where they may.

At the time she persuades him to cease resembling a present-day Ananias the girl's foolish, idealist brother prints a scurrilous article in a gossip sheet about the business methods of the advertising firm, which puts him in danger of going to jail for violating the postal laws. To shield the brother for the sister's sake the reformed Ananias backslides and glibly tells a series of lies that lead to a network of amusing situations, that finally straighten out satisfactorily and contain an object lesson that literal truth may become rather disastrous. The prologue is interesting but unnecessary.



Vivienne Segal lends charm and grace to the leading feminine role in "Oh Lady! Lady!"

Mr. Collier's supporting players, who frequently assume the role of "feeders," donate to the entertainment good work, particularly Olive Wyndham, Frank Monroe, William Riley Hatch, Robert Strange, Grant Stewart and Florence Enright.

"Freedom" Has Premiere at Century

Julie Opp Faversham and Lee Shubert present for the first time on any stage "Freedom," by C. Lewis Hind and E. Lyall Swete, with music by Norman O'Neill, at the Century Theater on Saturday night.

Marcia van Dresser will appear in the title role of "Freedom." The cast includes E. Lyall Swete, Edward Martindel, Arleen Hackett, Henry Herbert, J. Harry Irvine, R. E. Lee Hill, Eric Snowden, Mrs. Hudson Liston, Eva Randolph, Clara Eames, H. R. Irving and others.

"Freedom" is in twenty-five scenes, and during its course of action shows one thousand characters famous in history. Events marking the growth of Freedom, from the early struggles of the Freeman in England in 500 A. D. through the ages to the entrance of the United States into the war, are each treated in dramatic form.

The production will be reviewed in the next issue.

Bertha Kalich at the Harris

Bertha Kalich begins her engagement at the Harris Theater on Wednesday night in a play entitled "The Riddle Woman," by Charlotte E. Wells and Dorothy Donnelly. The play is based upon a Danish drama by C. Jacobi. The scenes are laid in Copenhagen, and the story has to do with the commercial aristocracy of that city. The cast includes Robert Edeson, A. E. Anson, Chrystal Herne, Albert Bruning, Herbert Ransome, Frances Carson and Beatrice Allen. A review of the play will appear later in THE MIRROR.

"Ten Nights" Again

Robert Downing is to have a revival of the ever green "Ten Nights in a Barroom" at the Fourteenth Street Theater, beginning Saturday night. The house is changing policy from pictures to popular price plays.

E. J. Tait in New York

Edward J. Tait, the Sydney representative partner of J. and N. Tait, Australian theatrical managers, is now at the New York office of the concern in the Candler Building, 220 West Forty-second Street, with Joseph J. Bickerton, Suite 1907.

"LE SECRET"

Bernstein's Drama Opens Season at French Theater

The second season of the French Theater du Vieux Colombier was inaugurated last Monday night with the presentation of Henri Bernstein's three-act drama, "Le Secret." The play was staged by Jacques Copeau.

"Le Secret" is not unknown to American playgoers, as it was produced by David Belasco in the English language some years ago, but this is the first American presentation in the original language.

The drama deals with the complications that arise in the domestic lives of two French families. It is around the character of Gabrielle Jarmelot that the play is written. She represents that type of woman who is in her element only when, through means of fibs and insinuations, she is creating a disturbance of some kind or other.

The cast includes Jacques Copeau, who gave a skillful performance of Jarmelot, Lucienne Bogaert, who was fascinatingly sinister, as his wife, Lucien Weber, Henri Dhurtal, Jeanne Bresanges and Marcelle France.

Still Like "Charley's Aunt"

The company producing "Charley's Aunt" through the South under the management of Louis Miller and Felix Risser is meeting with remarkable success, notwithstanding the age of the play and the fact that it has been played in all parts of the country in the twenty years since it was first presented in this city. At Camp Wadsworth the receipts exceeded all expectations, and at Richmond, Norfolk and Newport News the takings were highly satisfactory. Mr. Risser is in charge of the company and Mr. Miller goes ahead.

Gordon-Merwin Collaboration

Leon Gordon is dramatizing Samuel Merwin's novel, "Anthony the Absolute," which Oliver Morosco is to stage later in the season. The author-actor has concluded arrangements whereby he is to collaborate with Mr. Merwin in the dramatizing of the latter's novels.



Frank Bacon as the picturesque Lightnin' Bill Jones in "Lightnin'"

"A STITCH IN TIME"

Irene Fenwick's Interesting Characterization a Feature

"A Stitch in Time," a comedy-drama in four acts, by Oliver D. Bailey and Lottie M. Meaney. Produced at the Fulton Theater on Oct. 15.

Gilbert Hill.....Earle Mitchell
Lawrence Brockman.....Charles Hampden
Worthington Bryce.....Ralph Kellard
Jenkins.....David Higgins
Richard Moreland.....Robert Cain
Worthington Bryce, Sr.....J. H. Gilmour
Phoebe Ann Hubbard.....Irene Fenwick
Lela Trevor.....Grace Carlyle
Mrs. Trevor.....Evelyn Carter Carrington

Due to the interesting work of Irene Fenwick in a role of itself rather meager in its opportunities, one can sit through "A Stitch in Time" with complacency as easy as that which settles on one in watching a Mary Pickford film—and with less strain on one's eyes.

Indeed, were it not for such life and telling touches of characterization as Miss Fenwick introduces into the fabric, one might yawn. And that one doesn't is a compliment to her art and a tribute to her charming personality.

Not that the play is deserving of approbrium—it makes one feel too amiable to be stirred to an effort at stern dissection. One feels sort of pleased at the dilettante skill manifested by Playwright-Producer-Lessee-Manager Bailey and his co-author, Lottie Meaney. It is all so harmless, yet it is not so obvious as to stigmatize the effort as amateur. The best rules of playwriting are studiously followed.

The Cinderella motif is employed in "A Stitch in Time." A slavey slip of femininity comes to a bachelor's studio to take the place of a bed-ridden mother. She stays to inspire, despite her pigeon toes, her dustpan and calicoes. And in the end she proves indispensable to the young man, who stands wavering between a career as a painter, requiring application, and a future in leathers and luxury, requiring abdication from ambition.

As in the case of Miss Fenwick, Ralph Kellard struggled against the limitations of a sparse role. Grace Carlyle looked a luscious type of womanhood, as becomes the worldly woman character she invested, and David Higgins played a faithful old butler with sympathetic understanding.

Only Theater Ever Built by U. S. Soldiers

The only theater ever built by United States soldiers and the only Liberty Theater in a city away from the camps was opened in Norfolk, Va., as a regular Liberty Theater house Sept. 19 with "Nothing but the Truth." It will be managed by Edward N. McWilliams, who with five sailors detailed by Admiral Walter McLean actually built it, and will be operated exclusively for the 250,000 soldiers and sailors stationed near Norfolk.

"The Rotters" Premiere

Harry Corson Clarke will present at the Playhouse, Chicago, Oct. 21, for the first time in this country, a new English comedy, "The Rotters," by H. F. Maltby. The cast will include Mr. Clarke, Alexander Onslow, Percival Vivian, Margaret Dele Owen, Louise Emery, Elma Royton, Nancy Winston and Adele Clark.

ON THE RIALTO

NO LONGER can it be said that the New York stage is devoted exclusively to the presentation of American plays. British dramatists and producers have been well represented here since the season opened with such names as Chambers, Vachell, Bairnsfather, Sacks, Wilde, Hicks—it is Seymour Hicks who is responsible for the English version of "Sleeping Partners"—in the list.

Albert de Courville is coming here to purchase the English rights to several of the leading hits, and Arthur Branscombe, who has been active in entertaining American troops stationed in England, plans to visit this country shortly, bringing an Anglo-American film play, "Foundations of Freedom." The play deals with Washington's early life in Virginia.

MANY plays which under ordinary circumstances might have prospered on Broadway until the pre-holiday slump have had an early demise as a result of the influenza epidemic. Even those attractions which are recognized hits have had a difficult struggle in keeping the receipts above the expenditures. Press agents have never been so friendly to the insistent demands of the free-pass legion, and even the speculators were observed to have lessened their harassing activities along the lines of march to "Friendly Enemies," "Three Faces East," "The Unknown Purple," "Daddies" and "Lightnin'."

WHILE Boston and Baltimore are to join New York on Monday in permitting their residents to attend the theater, Chicago has placed theaters on the restricted list. One of the attractions hit by the order there is Edgar Selwyn and Channing Pollock's "The Crowded Hour." This play is said to have established a record expense for a one-night stand, for the day following its premiere at the Woods Theater the order closing amusement places went into effect. Railroad fares for thirty-seven persons in the company, salaries, advertising, printing and bill posting cost Selwyn & Company more than \$5,000.

THE "Oh" school of musical comedy is not to pass from Broadway despite the fact that there is a revival of romantic operetta at present. To continue to bask in the sunshine of success which has been theirs with "Oh, Boy!" and "Oh, Lady! Lady!!" Elliott, Comstock & Gest have named their new Princess Theater musical comedy, "Oh Yes."

FILM producers are said to be bidding generously for the screen rights to "Friendly Enemies," but, according to report, A. H. Woods is reluctant about disposing of the play until it has exhausted its stage popularity. Mr. Woods's policy in this case is similar to that of Oliver Morosco, who to date has refused a golden treasury for the film rights to "Peg o' My Heart."

OTIS SKINNER has returned to his success of some seasons ago, "The Honor of the Family," thereby extending his New York engagement which was about to be brought to a close with "Humpty-Dumpty." It is said that Mr. Skinner contemplates a trip overseas soon to add his share to the entertainment of the American soldiers in France.

GONE are all the familiar faces of the semi-professional players who during the past three seasons held aloft the banners of Art from the clutches, as they said, of commercialism. The Washington Square Players, the Greenwich Village Players, the Provincetown Players are no longer with us. Consequently, the one-act play has no longer a place in the theatrical menu.

THAT the element of surprise enters largely into theatrical affairs has been proved again in the case of Henry Miller's enterprises during the past year. Failing to win success with "Anthony in Wonderland," a modern comedy which contained literary grace, he turned to a costume play, "A Marriage of Convenience," to form an interlude until such time as he could prepare a series of new productions. The latter play won such wide success both here and on tour that Mr. Miller was compelled to abandon his projects. Only the epidemic, it seems, brought the tour to a close and enabled the actor-manager to get ready his production of "Perkins." Incidentally this will be the first play of the new season at the Henry Miller Theater.

DESPITE the onward sweep of prohibition "Ten Nights in a Bar-room" continues to hold a place in the theatrical sun. This play of an elder day and a happy land when highballs rolled on the ground is now telling its message chiefly to a new generation that is growing up with a taste for ice-cream soda and grape juice. The play opens the old—but now renovated—Fourteenth Street Theater, Saturday night, with Robert Downing in the leading role.

JACQUES COPEAU has changed his policy at the Theatre du Vieux Colombier from classic plays to modern comedies and dramas—at least for the opening, and has pleased the critics thereby. A French presentation of a modern French play, "Le Secret," was a piquant theatrical feature of the past week.

DRAMATIC MIRROR

"THE LITTLE BROTHER"

Whitesides' New Play Contains Some Beautiful Lines—Well Acted

TORONTO—"The Little Brother," an unusual offering of considerable opportunities, was presented for the first time in America last night at the Royal Alexandra to capacity business. The play is based on the devolution of the anti-semitic prejudices of Little Russia in the United States. It recalls "The History of Two Pogroms" and accentuates the bitterness carried into the new land by the oppressed. The theme, though hazy, with varied religious ideas and new thought, is well carried out.

The story, in brief, concerns the hasty marriage of the rabbi's daughter to the ward of a Catholic priest, who led the pogrom in which the rabbi's wife was killed. The priest turns out to be the rabbi's "little brother," saved by a peasant girl in babyhood from a previous pogrom. Some of the speeches are really beautiful, and with two such artists as Mr. Whitesides and Tyrone Power the play cannot help but win out.

Mabel Bunyea as the rabbi's daughter and Mr. Wood as the ward are both a trifle disappointing. Edith Latimer as Marie is splendid in the emotional role. Sam Sidman as Skinovitch and Mary Maleson, the Irish servant, provide the comedy.

Scarcity of Legitimate Attractions in the West

Under the new policy of playing legitimate attractions the first half of the week and Orpheum attractions the last half the Orpheum Theater in Lincoln, Neb., has been dark a majority of the time, owing to the scarcity of legitimate attractions. Maude Fealy in "The Little Teacher" Sept. 9 pleased a topheavy house. "You're in Love," Sept. 25, had a small house, this being its second appearance in Lincoln. "Oh, Boy!" played to capacity business the following evening. Next bookings are for late October.

The Welfare boards are agitating Sunday amusements while the 600 soldiers are here taking vocational training at the University of Nebraska and about 3500 more are in the S. A. T. C. at the same institution. The labor unions are objecting to this change. The City Commissioners have made no decision.

"Listen Lester" Cast Filled

John Cort has completed the cast for his third musical production of the season, "Listen Lester," the musical farce by Harry L. Cort and George E. Stoddard with music by Harold Orlob. At the head is Emma Carus, followed by Hal Wilson, Felix Adler, Clifton Webb, Gertrude Vanderbilt, Eddie Garvie, Ruth Mabee, Pan Travers and Ruth Cleveland.

Organizing Company

George Ebey is in New York organizing a company to appear during the winter at the McDonough Theater, Oakland, Cal., for which he has secured a number of New York successes. The company, which will open Oct. 14 with "Ception Shoals," is headed by Eileen Wilson and George Kinnear.

VAUDEVILLE VOLLEYS—From Walter Kingsley

SOMEONE asked "Billy" Jerome the other day what had happened to the race of Irish comedians who flourished so mightily in the days when he was a headliner.

"They have died out," he replied. "The public would give them as big a hand as ever if there were any Barry and Fays, any Kellys and their like today. It's a lost art, I'm telling you. The Irish comedian of genius is as extinct as the snakes in Ireland."

Vaudeville Misses Woolf

Several times a week some vaudeville fan asks why Edgar Allan Woolf is no longer writing for vaudeville. One tells them that he has turned to musical comedy composition and has a decided hit to his credit in "Head Over Heels," the Mitzi success at the Geo. M. Cohan Theater. Then the questioner remarks that he wrote mighty good vaudeville acts and should have stayed in the game.

Woolf is missed in the two-a-day. He was always interesting in his work, always agreeable and invariably had class. Many artists have him to thank for vehicles that enabled them to make lasting reputations. At one time he had some score of his works playing in "big time."

Edgar has really but just begun his career, for it is certain that he is pondering books and lyrics that, when he is ready, will make him one of the favorite writers of the nation. He is a canny youth and can carry on with his plans for a long time and keep his own counsel. Certainly one with his buoyant gift of humor and the resplendent qualities he had shown in his home life should be an intensely human and sympathetic writer when he feels ready for a try at the big American drama.

Flo Walton and "the Movies"

Florence Walton Mouvet (Moovy) was dancing at the Palace this week when one of the performers, glancing out front, saw the family of Husband Maurice Mouvet sitting together in a theater party.

"Ah, Florence is dancing for the Mouvets," he commented.

Maurice is really doing good work abroad at the front and, like so many hoofers, he has proven himself a man with hard fighting fiber. Members of the oversea entertainers who have met him bring back fine reports of the dapper dancer.

Vaudeville's After-War Promise

Following the war there is going to be a tremendous interchange of variety artists between Europe and the United States. Since the war began the art of the music hall has become the most popular form of theatrical amusement on both sides of the ocean. It has a common code that crosses the frontiers. Now that England, France, Belgium and Italy are allies and are getting so well acquainted with each other, the coming peace will offer enormous new publics to American artists, and we in our turn will be more than ever receptive to fresh talent from abroad.

Woolf's Desertion of Vaudeville Deplored—Florence Walton Dances for the Mouvets, Which Sounds Like "the Movies," but Isn't—Avon Comedy Four Immortalizes the Herring

The field is being thoroughly gone over, and within a few months after the peace treaties are signed, hundreds of American acts will be abroad and hundreds of English and continental turns will be over here. Heaven knows we can do with a lot of new faces, and I am inclined to think that the years to come will be the most successful that vaudeville has ever known.

Regarding Two of the Hanlons

William Hanlon, Jr., of the world-famous Hanlon Family of pantomimists, acrobats and actors, sails for England in a few days, taking an elaborate new fantastic act with him. He has been given passports and all that sort of thing, and expects to remain on the other side a long time.

Fred Hanlon, of the Hanlons, has been fighting for the past eighteen months in the British Army and has won a commission. He gave up a profitable tour to take up arms against the Hun.

"No. 2" Critical Spot on Bill

George Gottlieb, booking expert of the Palace, always selects a "standard vaudeville act" for the No. 2 spot on the bill. He says that there must be no slip-up in this spot and that it is safest to take tried and true material. There is practically no bar on the nature of the act, but the most desirable is a clever man and woman singing and comedy turn. They get the audience in good humor and settled down for the balance of the show.

During the Liberty Loan drive at the Colonial, Manager Al Darling besought a gob in uniform to go on the stage and help in the ballyhoo. "It's the first time I was ever in a theater, and I'm afraid you'd let that shade down on me," replied the blushing private, whose home is in the Ozarks.

"It Shouldn't Smell of Herring"

In all the cafes, coffee houses and restaurants in the neighborhood of the Palace where they serve "good Jewish meals" one hears the famous order of the Avon Comedy Four: "A glass of milk—it shouldn't smell of herring." The waitresses declare that they have had the gag pulled on them to such an extent that they dream of herring and milk.

Harry Hershfeld objected so vigorously to the quality of a pickled herring in one resort a few days ago that he threw the fish in the street. The manager had violently maintained that it was a model herring. No sooner had Hershfeld thrown it into the street than the restaurant man called up the Board of

Health and complained, "A loafer he throws a herring in my street—it indangers the peoples."

Sangree Song Hit at Front

Released from the pressure of writing baseball for the New York papers and fiction for the magazines, Allen Sangree suddenly found himself, one hot day last summer, on Front street, Harrisburg, along the sleepy Susquehanna. It was Flag Day, and while waiting for the parade to move, he heard for the first time that lively and catching melody, "The Old Gray Mare," written by Frank Panella, bandmaster of Pittsburgh. Though played by a country band, the air haunted Sangree, and that night, in a few minutes, he wrote to the music of the chorus the lyrics which became known as "Your Old Uncle Sam." Put on record by the Columbia Graphophone Company, the song had instant success. Sent abroad, it was quickly taken up by the American Expeditionary Forces, and Bandmaster Panella received a letter recently from a Pittsburgh soldier who took part in the parade reviewed by King George in London, saying: "You should have heard us cut loose 'Your Old Uncle Sam' as we passed the reviewing place. Right in front of George the six trombones hit that jazz at the beginning of the third line in the chorus and we had 'em all grinning. We saluted, but kept on singing." His patriotic parody on "The Old Gray Mare" is published by Joseph Morris, of Philadelphia, and is on the national song sheet of the United States War Department.

These Girls "Got" the Scout

Ben Barnett, who reports upon many vaudeville acts around town for the U. B. O. booking man, is as a rule as staid and conservative in his comments as a perfectly proper young man should be. The Eastman Sisters recently swept him off his feet, however, for his report upon their act, as shown at the Harlem Opera House, was positively incandescence. He raved about their faces, their figures and their charm and, after spilling adjectives from his quick-firing typewriter, concluded by saying, "But what's the use!" There was a rush of the experts to Harlem to see the Eastman Sisters, who proved to be every bit as pretty as Barnett had described them.

Trixie Friganza is going stronger and stronger as a single. She is so happy at being just herself, without piano player, comedian, production, carpenter or any other of the impedi-

menta she was forced to carry, that she feels ten years younger. Certainly she is a great comedy buy for the "big time" booking men.

Granville Gears Up Act

Taylor Granville has been breaking house records at the Bushwick this week in "An American Ace." Taylor has been working on the piece ever since he opened in it and now has it working as smoothly as one of those new Browning rapid-fire guns. He has a genuine gift for this sort of thing and could not rest until the melodrama is as crisp and exciting as a thunderstorm.

"An American Ace" is now fifty per cent. better than when seen at the Palace. It will continue to improve just so long as Taylor Granville has anything to do with it.

That great dancing artiste, Bessie Clayton, has never feared competition around her in an act. She regards herself as quite able to take care of herself, and is therefore not afraid this season to have in her new company such dashing and interesting steppers as Elsie and Eduardo Cansino, Tom Dingle, John Giuran and Jimmie Cassen.

When Bessie Clayton employs such applause getters as the Cansinos in her act she proves her own class. It is not taking anything from Miss Clayton to whisper that in Bert Cooper she has a mighty shrewd young showman to advise with her. His judgment is seldom at fault.

Providence Was Down on Him

All vaudeville is laughing at the conversation between two vaudeville artists over the epidemic, which was overheard at Broadway and Forty-seventh street.

"Well, they closed all New England on account of the 'flue,'" remarked one.

"I don't care—I got my contracts for next week all signed in my pocket," said the other.

"That won't get you anything, for the closing was an act of Providence."

"Damn Charlie Lovenberg, he never did give me a square deal in Providence," commented the one with the contracts.

For an on-the-level bone this is regarded as being almost as good as Johnny Stanley's famous remark in the dressing room of a London music hall the night King Edward VII passed away. Stanley was washing up when an English performer rushed into his dressing room and shouted:

"I say, the King died."

"What time was he on?" asked the American performer, genuinely interested.

The new military uniforms worn by the girl ushers at the Palace Theater are attracting no end of favorable comment. They are by far the smartest ever seen in an American theatre and give the wearers a jaunty and efficient air that is very fetching. Patrons like the new uniforms and are not slow in saying so.

IN THE VAUDEVILLE FIELD

VAUDEVILLE FORCES, IN BIG BATTLE AGAINST ODDS, ROLL UP MAGNIFICENT LOAN TOTAL

All the Art of the Two-a-Day Is Brought to Bear on Bond Buyers—Apropos Acts Aid Avalanche of Hun-Hitting Dollars

FIGHTING against those insidious foes, the crafty peace drive of the Germans and their invisible ally, Spanish influenza, complicated in the final week by the sudden drop in temperature that kept people from open-air meetings and caused many to be discontinued, the leaders in vaudeville's great flanking movement against the Hun, with drama taking the center and the operatic and concert wing balancing the great mass formation, have seemingly swept the field clean.

The totals of the great fourth loan rally, extending over the past three weeks, are not yet all in. Doubt is expressed on some sides that the whole total assigned to the theaters, \$50,000,000, has been amassed. This sum, requiring herculean effort in the raising under the most favorable circumstances, on account of past similar drains, is a good, fat proportion of the total assigned generally, covering industry, finance and amusements. Such whirlwind aspect did the campaign assume in its latter days, however, that despite all the unusual handicaps, the result will be near enough to the grand total to put it over the top with a few copulent individual subscriptions for which the bars will be let down, according to one prophecy.

Whatever the result, it has been apparent from the first that vaudeville, as a class of entertainment egging on the battle of bonds, has been "right there" from the word "Go." And a factor in the big totals rolled up in the variety houses has been expert program building, especially on the part of Messrs. Keith and Albee.

STARS ON LOEW BILL Clark and Verdi Please at American—War Play Given

The Italian character comedians, Clark and Verdi, made their debut on the Loew time as headliners at the American for the entire week. Their act is substantially the same as that which they used on the United Circuit, but they have injected considerable new material, bringing into their offering a distinct note of timeliness. They were well received.

An added attraction of headline quality was Thurlow Bergen in a new patriotic playlet called "The Protector," the scene of which is laid in the American consul's office in Brussels just before the United States entered the war.

Among other acts were Adele Oswald, presenting character types; Harry Rose, who bills himself as "nut comedian"; the Sig. Franz troupe of cyclists; Jesson and Jesson, songs and dances; the Aru Sisters, who have a spectacular dancing act,

The bills have been fairly bristling with turns of the kind to stir patriotic blood.

The bringing to vaudeville of the Pelham Naval Band for the momentous occasion has proved a master stroke. The Paulist Choristers, stepping from cathedral walls to the music hall for a cause as holy as ever they have sung for, touched the church-going proportion of vaudeville patrons as could no other attraction. These boys, who sang in the purity of adolescent voices, were, symbolically, their boys, to be marred or murdered in time by the Hun scourge unless it were wiped out.

Special Turns Rouse Patrons

Acts such as the Hawley sketch, "Somewhere With Pershing," picturing a touching trench episode, and "An American Ace," aided the impulse to "give until it hurts."

Nitta-Jo sang "Over There"—and she a Frenchwoman! And that was enough for others to cast their monetary munitions into the fight.

Blanch Ring sang "Bing, Bing, Bing 'Em on the Rhine"—and they did, with hard-hitting dollars.

Addison Burkhardt's song, "Let's Bury the Hatchet—in the Kaiser's Head," took on a new significance in the mouths of fervent vaudevillians. The Avon Comedy Four with "Tell That to the Marines," roused tornadoes of enthusiasm, and almost every singing artist of note tinged his or her program with patriotic sentiment that meant money for the cause of democracy.

Truly, vaudeville has been right there!

and June and Irene Melva, xylophonists.

The song hit of the bill was "I Want a Doll," sung by Harry Rose.

Well Balanced Bill Delights Hamiltonians

In the perfervid billing of the Moss management, "dancers de luxe" and "monarchs of melody" are features on the new bill at the Hamilton, Washington Heights. And the audience backs up the billing. They like 'em—the dancers, singers, comedians and all.

Belle and Wood carry off the dance honors of the program. Harry Tenny and his assistants deliver themselves tellingly of songs in the pattern of the ultra-popular. "Lots and Lots" proved a comedy playlet that won lots and lots of laughter. Joe Greenwald and company presented it.

Joe Darcy and others were on a bill that attracted capacity.

Irene Franklin, Back from Trenches, Brings Message

"The most appreciative audience is that which issues from the trenches. After a tussle with death, the boys that dared to do and haven't died find it the most marvelous thing in the world to discover that they can laugh—that they are really alive. Oh, the thrill of accomplishing this miracle! Not for a fortune, and facing every hardship to boot, would I trade my experiences at the battle-front in France."

So spoke Irene Franklin, who, with her vaudeville unit of the Over There Theater League, comprising her husband, Burton Green, and Corrine Francis, has just returned to America on the vessel which brought back the Secretary of War, Newton D. Baker.

This unit participated in 127 concerts. It had its difficulties in reaching France and in filling its playing dates. On the way over they were attacked by a U-boat, and often their entertainments took place within the zone under boche fire. Huts, hospitals, trenches, tents and roadside spots, with the fragmentary walls of a shelled brick house or a clump of trees not entirely shot away serving as backdrop—these were the seats of their shows.

Mr. and Mrs. Green have been kept busy since their return in relating their experiences to friends, and urge with every earnestness the immediate participation in Over There Theater League activities of American headliners generally.

"It means so much, so much," Mrs. Green concluded her message to MIRROR readers.

PELHAM BAND A BIG HOLD-OVER HIT AT PALACE THEATER

Van and Schenck Return with New Material—Florence Walton, as Single, Is Seen

Of course, Pelham's Naval Band held over for a second week at the Palace. These boys do not get away with the weekly limit—and if the American public, rather than Admiral Usher, had control of their destinies, it is doubtful if they could ever get away. Except, of course, that there will be much satisfaction in letting them off to fill a limited engagement in Berlin, to let the Berliners hear Bandmaster Schroeder's version of the Hungarian Rhapsody and Sidney Phillips' idea of Schubert's Serenade.

"Somewhere with Pershing" gave E. F. Hawley an entirely new characterization, with sky-blooming shrapnel taking the place of sagebrush and cacti as his environment. The plot is thin, but Hawley's role as a gruff sergeant who, softened by the plight of the French nurse who discovers that her brother deserted to see a dying mother, lies to his superior officer to save the man from the consequences of his act, was convincingly presented.

Florence Walton dances with alternating partners, who hardly filled the shoes of the missing Maurice, who is helping to harass the Hun in distant France. And Van and Schenck, altogether impeccable in their individual methods of interpreting songs, also did not quite approximate the maximum of the enjoyment they are able to dispense. The public simply can't help missing those "blues." And that twanging string duo effect.

NEW ACTS OF THE WEEK REVIEWED

Eddie Leonard

Refined minstrelsy might be given as the definition of Eddie Leonard's brand. There is nothing of dust-raising dances and hoarse shouting, once so commonly associated with minstrel shows, in the Leonard version. The old interlocutor idea, the very center and circumference of old-time minstrelsy, too, is missing. The best way to describe the combination presented by Leonard is to call it a glorified glee club, with dance additions. And, all in all, it is a vast improvement over the old form, which is proven of itself, as the old form did not survive.

The extreme naturalness of Leonard's song delivery adds fully fifty per cent to the enjoyment of his songs. Never does Leonard strike a pose when he strikes a high note. In fact, seldom does he stand in one spot over the duration of a legato passage. He saunters the length of the stage, exuding magnetism and music with every step, seemingly conscious of no one's presence but his own.

Mr. Proxy

Who is he, since he's not President Wilson? Well, we'll let you in on a dark secret: He's Ralph Faulkner. The movies know him well, primarily on account of his resemblance to President Wilson. It's a cinch when you see the President pseudo-pictured Faulkner is the fake. But he is anything but a libel on the President, inasmuch as his resemblance is so remarkable and his off-screen and on-stage bearing is so dignified and charmingly modest. What can he do about it if, on the street, he is at times mobbed? One thing he does about it is to explain, kindly and modestly, and thereby proves his unwillingness to bask in a false light, which, with Wilson being the man reflected, is rather a temptation.

This attitude Mr. Faulkner made clear when he made his appearance at the Palace in a monologue built on the presidential angle. He said that he wasn't really the President—that there was a difference. Said difference was embodied in the fact

(Continued on page 620)

IN THE SONG SHOP

L. Wolfe Gilbert Makes Two-Million-Copy Boast Good with "While You're Away" After Two Years

By E. M. WICKES

TWO YEARS AGO L. Wolfe Gilbert said that he would write a two-million-copy hit some day. Today it looks as if he and Anatol Friedland are going to make good with "While You're Away," for they have just purchased twenty-five tons of paper to be turned into copies of "While You're Away." Maxwell Silver, the general manager, has figured out that twenty-five tons of paper will give him an equivalent of 1,250,000 copies, and as the song has already passed the half million mark, Silver can't see how Gilbert can fall short of his seemingly wild estimate of two years ago.

These song-writing singers at the City Hall in Denver last week sang this song to 25,000 people.

Marshall Montgomery, Dorothy Toye, Duncan Sisters, Sol Levoy, the Harlem favorite, and Al Feleman are featuring the song on big time. Willie Horwitz has taught it to the patrons of the Rivoli, Chicago; Bobby Nash is featuring it with animated pictures over the Loew Circuit, and Lilian Teece, the Australian "personality girl," will introduce it at the big block party to be held in Chinatown, New York, on Oct. 25, for the benefit of the New York Sun Smoke Fund.

Stern Behind in Orders

Jos. W. Stern & Co. are having their troubles getting copies to fill orders for "Indianola," "Your Lips Are No Man's Land but Mine," "I Can't Be Bothered with No Mule," "Draftin' Blues" and others. "I'm Glad I Can Make You Cry" has turned out to be an overnight hit, and "Kentucky Dream," a new waltz by the writers of "Indianola," is making a record in sales.

Gus Hill's All Star Cast is doing a great deal towards making the Stern numbers popular. "Belinda, Open Your Window" is being featured by George Wilson, who whistles the chorus and then induces the audiences to do likewise. "I'm Crazy About My Daddy" has been taken over by Sophie Tucker and Blossom Seeley, which means that it must be a regular song.

Reports coming from the latest dance vogue, the block parties, say that the kiddies and the grown-ups can't get enough of "Indianola."

Fred Forster In Town

Every once in a while F. J. A. Forster, the Chicago publisher, pays a visit to New York, and every time he does he gathers orders ranging from 100,000 copies up.

He came to New York a week ago and in less than two days he had taken orders on "Missouri Waltz," "Blue Rose Waltz" and "Hindustan," totaling close to 125,000 copies. And don't forget that he receives eighteen cents a copy for his publications.

He has just brought out a new number, called "I've Found the End of the Rainbow," which looks like another hit. One hundred and twenty-five thousand copies, at eighteen cents each, brings him \$22,500. A nice piece of change!

Archie Gottler and Sidney Mitchell have a new song with Leo Feist entitled, "Would You Rather Be a Colonel with an Eagle on Your Shoulder or a Private with a Chicken on Your Knee?" Al Jolson and Eddie Cantor are featuring it, while dozens of big acts are clamoring for it.

Gottler finished the song on a Thursday and Jolson introduced it the following day. Gottler is very busy now writing the music for Jack Lait's show, "A Fat Chance," which will be shown for the first time at the Olympic Theater, Chicago, in about a month from now.

Gill Features "Frenchy"

Frank Gill and his sister, Mlle. Marguerite, who have been using "Frenchy" in their dancing and singing act, are a big hit over the Proctor time, and it should not be long before they play the big time. They have a neat little act that appears to please all audiences. They intend to use "Blue Rose Waltz" and "Hindustan" in their dancing specialty.

Sherwood Now With Briegel

Vincent Sherwood, who, as professional manager for the McKinley Music Co., did such wonderful work for his firm, is now in the Pelham Naval Band, as is A. Briegel. Sherwood and Briegel, with the rest of the band, have been playing at many of the Liberty Loan Drives, where they featured "Let's Keep the Glow in Old Glory" and "On the Sidewalks of Berlin."

Says Allan J. Flynn

Flynn is a song writer. He wrote "Bing, Bang, Bing 'Em on the Rhine," "Moon of a Summer Night" and others. The boy is sure prolific. In hopes of preventing quarrels about that "Colonel" title, he will donate to any publishers that want it "Would You Rather Be a Captain with a Bar Upon Your Arm or a Private with Your Arm Upon a Bar?"

Gordon Albums Big Aid

Hamilton S. Gordon makes a specialty of issuing music that has been especially prepared for musicians who play for motion pictures. His albums save musicians a great deal of worry and work.

Sterling Rejoins Von Tilzer

Andrew B. Sterling has gone back to his first partner, Harry Von Tilzer, and from now on will supply Harry with lyrics. It is a long, long time since they broke into the song game, but neither appears to have lost the trick of turning out hits.

Kerry Mills Has Hit

Kerry Mills did not say he had a hit in "Liberty Bond McGee," but he did more. He showed concrete proof of having received orders for fifty thousand copies during the first week that the song was on the market.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

After You've Gone	Van & Schenck
Rose of No Man's Land	
Peaches in Georgia	Krantz & La Salle
Marie	
Land of Yama Yama	
Smiles	Nitta-Jo
I Want a Doll	Harry Rose

PERSONAL PARAGRAPHS

Mlle. Dazie, headlining on Orpheum time, is to revive J. M. Barrie's delightful whimsy, "Pantaloons," for use next season.

Lucie Lacoste will act in her own war comedy, "Petticoat Loyalty," at Proctor's Fifty-eighth Street Theater next week. Miss Lacoste has written two recent books, "Tears" and "Miminetta." "Petticoat Loyalty" is a war phantasy.

Madame Marguerita Sylva, now singing "Carmen" with the Opera Comique company at the Park Theater, has withdrawn from that company for one week, commencing Monday, to fulfill a special engagement at the Riverside Theater. Thereafter she will return to opera for the balance of the season, during which time she will sing for the first time Villar's "Dragoons" in English with the Park organization.

The Cavanagh family, of which Lucille, the dancer, is the shining member, had its first reunion in four years this week in Chicago. Lucille, always accompanied by her mother, was at the Palace; her sister, Marie, was at the Chicago in the Fred Stone show, "Jack o' Lantern," and Brother John is at the Great Lakes Naval Training School. So they all got together, and none too soon, for the Stone show was closing its Chicago run on the eve of Lucille's arrival there for her week's engagement.

Foys and Avon Comedy Four in Brooklyn Triumph

The stellar position on an attractive bill at the Orpheum was held by Eddie Foy and the Younger Foys in their new act, "Slumwhere in New York." Bryan Foy, the oldest boy, now in the United States Navy, was on hand to assist in the Liberty Loan campaign.

The Avon Comedy Four appeared in their own version of "A Hungarian Rhapsody." This quartet offers one of the greatest singing and laughing hits now playing. Rae Eleanor Ball and brother, Lester Sheehan and Pearl Regay, Stan Stanley, Ed. Morton and Josie O'Meers completed the bill.

"American Ace" Thrills Bushwick

The spectacular scenic production, "An American Ace," was the big feature on the bill at the Bushwick. Its scenes of actual battle, with our boys going over the top, and a battle of airplanes among the clouds, thrilled all.

A strong supporting bill included Mr. and Mrs. Jimmie Barry, Bob Hall, Leon Kimberly and Helen Page in a new offering by Mr. Kimberly, called "Spring is Calling." Bryan Lee and Mary Cranston, Ethel Hopkins and Bert and Lettie Walton.

MME. SYLVA TOPS BILL FULL OF FUN AT THE RIVERSIDE

Wins House with Popular Song—Elinore and Williams and Watson Sisters Present New Acts

Madame Marguerita Sylva sang "Bonjour, Mademoiselle, Good-bye," at the Riverside in her one week's detour from the fields of grand opera, and after that owned the house. Essentially of the popular stripe, this song, as interpreted by such a mistress of the art of vocalization, took on added interest, with its humor deliciously accentuated for the singer's quaint accent.

Kate Elinore and Sam Williams offered their newest laugh offering, "A Reel of Real Fun," and Harry Langdon, assisted by Rose and Cecil, appeared in an uproarious comedy skit entitled "Johnny's New Car."

"Those two girls," the Watson Sisters, Fannie and Kitty, resplendent in new sartorial finery, sang, danced and clowning. "How I Hate to Get Up in the Morning," "The Worst Is Yet To Come," and "Rock-a-Bye Your Baby to a Dixie Melody" won them many recalls.

Blanche Ring at Colonial

The Colonial had Blanche Ring as its headliner. "Topics and Tunes of the Times," her offering, pleased immensely. Mme. Violet Besson, assisted by a capable company of players, presented "Maid of France," by Harold Brighthouse, and Al and Fanny Stedman cut "Piano-capers." The "original drunk," Billy Reeves, is seen in "The Right Key, But the Wrong Flat."

Colonial Acclaims Leonard

Eddie Leonard and His Minstrels topped the bill at the Alhambra in "Dandy Dan's Return." Lois Josephine, formerly of Cross and Josephine, and Tyler Brooke made their first appearance together in a neat singing and dance offering. Al Shayne, the "singing beauty," Jim and Betty Morgan, youthful composers, in own compositions, and Julia Nash and C. H. O'Donnell were others.

Retain Bessie Clayton at Royal

The success of Bessie Clayton's new offering at the Royal has induced the management to retain her as the headline attraction. Miss Clayton has danced herself into the hearts of her audiences, and the Spanish dancers with her, the Caninos, are making the hit of their career. Al. Raymond and company present a laughing comedy, "Denver to Frisco," by John B. Hymer. Thomas Swift and Mary E. Kelly are seen in "Offer \$3,000."

More Sent to France

America's Over There Theater League has recently sent to France to entertain the soldiers The Dough-boys, The Live Wires and the Just Girls units. Included in their personnel are Rita Gould, Vardon and Perry, Mignon McGibeny, Dora Ronca, Margot Williams, Helen Colley, Lillian Annalee, Dora Robeni, Garda Kova, Margaret Coleman, Margaret Sumner, Elizabeth Paige and an Indian princess.

KEITH HOUSE IN PHILADELPHIA DARK AFTER 16 YEARS Manager Takes Advantage of Closing by Influenza to Have Theater Redecorated

Manager Harry T. Jordan of Keith's, Philadelphia, is making use of the enforced closing, due to influenza, by having the theater entirely redecorated from gallery to cellar. New carpeting, refrescoing the walls and painting the lobby.

This is the first time it has been possible to accomplish any extensive alterations because of the interesting fact that the theater has never been closed, except Sundays, since its formal opening sixteen years ago.

That the theater has weathered sixteen summers of Philadelphia heat is quite an achievement, and speaks highly for the entertainment offered by the Keith management.

One-Act Plays Abound on Los Angeles Bill

Three one-act plays adorned the bill at the Orpheum—a war playlet, "Where Things Happen," by Richard Madden; a farce, "His Reel Trouble," with Wilfred Clark, and Robert T. Haines, who remains over in "The One Way Out." Both war playlets scored heavily, "Where Things Happen" making no less a hit.

Lou Holtz, a sort of embryo Al Jolson, but with a method all his own, in blackface put over some capital songs. He was the hit of the bill. His songs were "Why Do They Call Them Babies?" "Regretful Blues," a burlesque on a Spanish song and others.

Misses Shaw and Campbell are two pretty girls, one blond the other brunette, who sing and play the piano. Miss Shaw sings "In San Domingo Bay," followed by Miss Campbell, playing Liszt's Second Hungarian Rhapsody, "Bluebird," "Where Have You Been Hiding All These Years," and "I Miss That Mississippi Boy" were other songs rendered.

The Leightons in their old-time act, "The Never-Pay Minstrel Company." Same old songs as two years ago, accompanied by ukeles.

Alla Muskova has a dancing act, gotten up out here, in which she uses a number of local girls, with names camouflaged in Russian. The Eddy Duo furnished thrills in their midair number.

Dockstader, Indian, War Play on Chicago Bill

Derwent Hall Caine, son of Sir Hall Caine, headed the bill here in a new one-act play, "The Iron Hand," by Sir Hall Caine, at the Palace. This thrilling war melodrama received an ovation.

Law Dockstader, the minstrel man, gave a satirical characterization of "The Political Boss," and commented humorously on the war. They liked Dockstader very much and he had to respond to several encores.

Bessie Browning was nearly a whole show in herself and made a big hit.

Chief Canpolican, Indian orator and singer, fairly shook the rafters with his singing and he, too, was recalled. His talk, "We Will Show Them What Americans Can Do," won him huzzahs.

FROM MELODY LANE

Leo Feist has taken new offices in Philadelphia in the Globe theater Building. He has rented the second floor of this structure, which is rapidly becoming a center for music publishers. The third floor is occupied by Watterson, Berlin & Snyder. Fred Wright, Philadelphia manager for Feist, is supervising the outfitting of the new quarters, which are to be a model of their kind.

Abrams in Philadelphia

P. Abrams, who has a great deal to do with bringing the McKinley Music Company's numbers to the front, is in Philadelphia teaching the Liberty Singers the McKinley patriotic numbers, especially "Let's Keep the Glow in Old Glory."

Tenney Makes a Vow

Harry Tenney, professional manager for Jos. W. Stern & Co., says that if he can't make hits out of "I'm Glad I Made You Cry," and "Oh! Belinda!" it will be time for him to look for a job in some munition factory. He has, without a doubt, some wonderful material in hand and should turn in two big hits.

He Sings His Song for Bonds

Eddie Rosenbaum, Jr., business manager of the Theda Bara film spectacle, "Salome," at the Forty-fourth Street Theater, sings a song of his own composition for every donor of a \$1,000 loan subscription at any performance, thereupon presenting the bond subscriber with a copy of the song.

Meyer Cohen Climbing

When Meyer Cohen started in for himself everybody said that he knew enough about the business to make a success, and he is doing it. In "That's What Mothers Were Made For" he has a number that is selling far beyond his expectations. If the business he did during the summer months is any indication of what he may expect to do in the future, he should be up with the big fellows within the next twelve months. However, there is nothing really wonderful about Cohen's success, for he has always been a tireless worker and knows how to treat people.

Madame Doree's Operatic Arias Win Frisco

The headliner at the Orpheum was Madame Doree's company of operatic imitators of the world's famous song artists. There are eight artists with Madame Doree. The prayer from "Cavaleria Rusticana," the prologue from "I Pagliacci" and Miserere from "Il Travatore" were sung. A rendition of "Carry Me Back to Old Virginia," with a tableaux of an old Virginia home, concluded their offering.

Imhof, Conn and Coreene had a sketch, well acted, entitled "In a Pest House," and Yvette and Saranoff did an excellent turn, she playing nicely on the violin and being well supported by her partner.

Losova and Gilmore pleased with a song and dance divertissement. El Brendel and Flo Bert have a sketch, entitled "Waiting for Her."

Emerson and Baldwin are juggling comedians, and Wilber Mack and company and Julius Tannen held over.

NEW ACTS REVIEWED

(Continued from page 618)

that he was here—on a stage—and Mr. Wilson there—in Washington. The comparison was convincing.

Mr. Faulkner, being so near a prototype of the President, naturally has abundant charm of manner, a smile as near to the President's as Dockstader's is to Roosevelt's and a manner of delivery not so unlike the Chief Executive's also. His material leaned rather strongly on puns in peroration, but on the whole is well in keeping when it is remembered that the pretext for the act is the presentment of a personality in counterfeits.

"The Protector"

In "The Protector," a crisp patriotic sketch, all the more dramatically strong because of its brevity, Thurlow Bergen has a most serviceable vehicle. Its patriotic flavor will rouse a house, and the speeches of the German officer belittling the United States offer the audience a grand opportunity to hiss and boo, of which the patrons of the American Music Hall this week took full advantage.

Bessie McCoy Improving, Is Report of Physician

If her physician's expectations are realized Bessie McCoy, the dancer, and widow of the late Richard Harding Davis, will be able to leave the West Side Hospital soon. Miss McCoy was stricken last week with what was at first thought to be bronchial pneumonia. She was forced to cancel local vaudeville engagements, catching her cold while appearing in a new offering that had especially pleased her many admirers.

Albertina Rasch and Dancers Delight Seattle

Albertina Rasch, premiere danseuse, clever herself and well supported by Paul Sandberry in solo numbers, brings to the Orpheum eight pretty girls, all toe dancers in spotless white costumes and displaying rare skill. They were greeted with great applause. Then the Lightner Sisters and Newton Alexander have a comedy success, bits of song and nonsense. The "singing parson," the Rev. Frank W. Gorman, took well with his audience. He interpreted old and new songs.

New Haven Likes Varied Bill at the Palace

Spanish influenza has not managed to keep the crowds away from the Palace although it has managed to lessen them a wee bit. The offering this week was well balanced and went across splendidly.

Tom Kelly sang some cleverly written songs. John McGowan and Emily Gordon presented a skit called "The New Yorker," which was witty and well drawn. Paynton Howard and Lizette gave a splendid acrobatic act.

The Barry Sisters had a song and talk act which went big. "Oh, Frenchie" was their biggest hit. Gladys Dunbar and George Turner gave a good talking act. Fern Biglow and Mehan filled the bill.

The playlet is written with well-pointed dialogue for the most part, although some of the speeches allotted to Mr. Bergen are rather bromidic, although patriotically so.

"The Protector" tells of a pursued Red Cross nurse who is shielded by the American consul in Brussels when the Germans descend upon the city in the beginning of the war. When Mr. Bergen is not declaiming patriotic speeches in the manner of a man soliciting Liberty Bond subscribers, he gives a natural and convincing performance. He is supported by a company of three.

Van and Schenck

Gus Van's dialectician abilities, and the high treble of Schenck, as pure and true as a cultured feminine voice, yet manly in texture, are what makes Gus Van and Joe Schenck that indissoluble duo, Van and Schenck. In their week at the Palace they sang, with big success, songs like "After You're Gone" and "Rose of No Man's Land," the latter a solo rendering by Schenck.

NEW SONGS SCORE AT MOUNT MORRIS

Military Numbers Predominate at Latest Pluggers Meeting

A number of new songs were introduced and well received at the Mount Morris Theater a week ago. "I Want to be Loved by a Soldier" was Joe Morris's offering. The Crown Music Company had Bob Schafer introduce his own song, "You're the Flower That Faded Away." For Shapiro, Bernstein & Co., Lew Porter and Joe Darcy presented their latest, "I Dreamt My Daddy Came Home."

A. J. Stasny's "Oo, La, La, I'm Having a Wonderful Time" went big. Joe Davis sang "Won't You Sing Me an Old Time Love Song Just for Old Times Sake," and Bobby Nash had to repeat "While You're Away." Dick Jess stimulated the audience in singing "For Your Boy and My Boy," as well as the chorus of "Smiles."

Loew to Have St. Denis?

Although there is almost a conspiracy of silence on the matter, there is some reason to believe that the St. Denis Theater, Montreal's million-dollar playhouse, which has had a troubled career and has been closed for a considerable time, has been bought by the Loew Theater interests, to be used as a combination motion picture and vaudeville house. It is stated in some quarters that a contract has been entered into for the supply of four Goldwyn pictures a week for the St. Denis, commencing with Geraldine Farrar in the "Turn of the Wheel," to tail off on the vaudeville offerings.

To Route War Poster Act

Reproductions of war posters, and other striking pictures on the same theme, as shown by living models at the Palace recently, are to be booked in leading vaudeville theaters throughout the country.

STOCK IN MANY CITIES

STOCK OUTBIDDING PRODUCERS

Film Companies Finding It Difficult to Secure Actors Because of High Salaries Paid for Repertoire Work

INABILITY, or rather the difficulty, of theatrical companies to arrange tours because the difficulties in securing railroad baggage cars is resulting in the organization of many stock companies in the larger cities of the United States. At this time last year there were only thirty-four stock companies, while today there are in operation more than two hundred. This tremendous increase has resulted in a large number of actors who have been appearing in pictures going with the "stocks" at salaries larger than

they have been securing from the film companies.

Stock companies offer alluring terms to the actors. Long seasons of forty to fifty weeks, economical living expenses and permanency of location are strong inducements to the thespians. World Pictures have in the last few weeks lost a number of their people. Only last week Clay Clement, last seen in support of Louise Huff in "The Sea Waif," left the company to go to Bridgeport to be leading man with the Poli Stock Company there.

"THE MAN THEY LEFT BEHIND" POPULAR Century Play Company Putting It Out for Stock in Nearly All Companies East and West

A little over a month ago the Century Play Company acquired exclusive control of Barton King's (now) famous war drama, "The Man They Left Behind."

This play has never seen Broadway, but happened to be timely and on a timely subject.

There are only sixty stock companies now in progress in the United States, and it has already been played by sixteen of them. The Century company holds contracts for its production in thirty-five more, making a total of fifty-one releases in one month.

The Affiliated Production Company has signed a contract with the Company for the Western rights for three companies, and with Woods & Grew for the Eastern rights for two companies.

STOCK CO. IN SPOKANE O. D. Woodward to Open Theater Nov. 2 with Denver Company

Spokane—The Woodward Theater, which is the rechristened American Theater in this city, will open with stock productions Nov. 2, the house having been leased by O. D. Woodward, who will bring his entire company here from Denver, where he has just concluded a five-year continuous stock run, where his company played 247 consecutive weeks without a single lapse. The company will be known as the Woodward Players.

The leading woman will be Hazel Whitmore. Emmett Vogan will probably be the leading man here. The opening bill will be "Cheating Cheaters."

Mr. Woodward also has been engaged in picture production. He will bring several carloads of scenery to Spokane, in addition to his entire force of players and business executives, and will return himself in a week to supervise personally extensive remodeling and redecorating of the theater and prepare the way for the first production. REN H. RICE.

CHANGES IN WILKES CO. Divorce Causes Break in Stock Company, Some Going to Denver

Salt Lake City.—Changes in the personnel of the local Wilkes Stock Company have been announced, one of the contributing causes being the severance of marital relations by two members of the cast. A divorce has been granted to Mrs. Ernest Van Pelt (Mae Thorne) from her husband on the ground of non-support.

Following the granting of the decree it was announced that Van Pelt would go to Denver to become a member of the new Wilkes Stock Company at the Denham Theater. Miss Thorne will remain in Salt Lake. Another member of the Salt Lake company to be added to the Denver cast is Huron Blyden. He will direct the new Denver company.

"The Fighting Hope" was the vehicle for the week of Oct. 6. In this Salt Lake audiences had their first chance to witness the work of Burt Wessner, the new director. He gained instant favor through his interpretation of the part of Marshall Craven. Nana Bryant and George Barnes handled the leads.

HERB WESTEN.

New Stock Company in Frisco Under E. D. Price

San Francisco.—On Oct. 20 a new stock company will open at the Alcazar, with Thurston Hall and Belle Bennett in the leads. E. D. Price is the new manager for the Alcazar, George Davis, the former manager, having purchased an interest in "The Hearts of the World" picture.

The Curran had a winner that opened Oct. 6 in "Business Before Pleasure." The house was crowded and laughter prevailed.

A. T. BARNETT.

"The Brat" at Irving Place

Celia Adler, daughter of Jacob Adler, the noted Jewish tragedian, who is now playing character leads in the Irving Place stock company, is to put on in two weeks "The Brat" at that house, she portraying Maud Fulton's original role in Jewish.

Hyperion Players Present "Call of the Heart"

New Haven.—The Hyperion Players gave a very presentable performance of "The Call of the Heart," week Oct. 14. Jane Morgan and Arthur Howard had small roles but handled them with distinction. Honors are divided between Adrian Morgan and Frank Thomas, both of whom do strong portrayals of difficult roles. Morgan, as the cripple dope fiend's son, was grotesquely real and gave a splendidly vivid characterization. Thomas, as the reprobate father, was excellent. Mr. Thomas is returning for the third season, and his welcome was one which will be remembered for some time to come. Mrs. Hibbard gave a charming and delightful performance of the mother. Maud Blair was comic as the title-seeking aunt. Others who helped to make the show well worth seeing were Emmy Martin, Frederick Webber, Mary Ann Dentler, Henry Carleton and Arthur Griffin. The setting was well done and the storm effects far above par. Oct. 21—"Johnny, Get Your Gun."

HELLEN MARY.

Epidemic Hits Nebraska and All Theaters Closed

Lincoln, Neb.—Saturday, Oct. 12, at noon, all theaters were closed in Lincoln, Neb., owing to the Spanish influenza. The Otis Oliver Players at the Lyric Theater will lay off until the quarantine is lifted, then resuming their stock run. This is the forty-seventh week for the Oliver Company in Lincoln. "Freckles" was to have been the bill this week, with "Playthings" to follow.

Dick Elliott, Bessie Dainty and Ira E. Earl are three new members of the company.

The Western Oliver Players closed at Wichita, Kan., last week owing to the epidemic. It was to have gone into the Auditorium at Kansas City, which is also closed indefinitely.

Mr. Oliver will reopen and reorganize the Western show early in November.

W. D. Ascough, Prominent in Theater and War Work, Retires

Hartford.—The most important incident last week was the resignation of William D. Ascough of the Palace Theater, following seven years with the Poli interests here. He has also been for three terms unanimously elected president of the Connecticut Theatrical Managers' Association, and was active in various branches of war work.

Mr. Ascough's retirement is due solely to ill-health. He disregarded warnings of physicians to take a prolonged vacation last April, and early last week, following an attack of grip, he was ordered to retire for a period of many months if not permanently. Harry Garfield, formerly of Indianapolis, Ind., is now manager of the Palace. The stock season will be continued. SMITH.

MINA SCHALL, MANAGER To Direct Her Own Stock Company in San Francisco

Mina Schall, who has just finished her contract with the Triangle Film Corporation, has arrived in New York and is now engaged in selecting a stock company for a theater she has leased in San Francisco.

Miss Schall will direct her own plays, and will produce only new material with the object of running those productions for periods of from four to six weeks, according to their merit.

"Brat" Reopens Warburton

The Warburton Theater in Yonkers was reopened last Monday night by the Shea-Kinsila Stock Company with Maud Fulton's comedy "The Brat" as the attraction. After a little smoothing out the company will be able to render satisfactory service in amusing New York's principal suburb. It is intended to produce many Broadway successes.

In the company are Rosalind Arden, leading woman; Bert Leigh, leading man; Richard Cramer, Frank Norcross and Pauline Crell. Frank Norcross is the director, and the orchestra of five, including a girl pianist, is directed by F. J. Hatton.

Hammond Is All Right

The many friends of Jack Hammond will be glad to learn that, although engaged in three of the biggest battles fought by the Americans in France, one of them around St. Mihiel, his unit came out victorious, with only one wounded. Lieutenant Hammond is now stationed at an officers' training camp in the southern part of France, where he is studying the French method of machine gun warfare.

He entered the service last February after closing with the Oliver Players in El Paso, Tex., was recommended for officers' training school, and received his commission in June and sailed for France. In a letter to his wife dated Sept. 1 he was well and expected to be back on the firing line about the middle of October.

Mrs. Hammond (Lillian Desmonde) is now Assistant Director of Publicity, Pennsylvania W. S. S.

Released for Stock

"Allegiance," by Prince and Princess Troubetzkoy, as played at the Maxine Elliott Theater, and "Some One in the House," by Larry Evans, Walter C. Percival and George S. Kaufman, now being presented at the Knickerbocker Theater, have been released for stock exclusively through the office of Alice Kauser.

Edmonton Stock Popular

Edmonton.—The Orpheum Stock Company gave an excellent performance of "The House of Glass" Oct. 7-9. The presentation of "Officer 666" 10-12 was also praiseworthy. The company is well liked and is building up a good business.

GEORGE FORBES.

COMING FILMS CAST THEIR SHADOWS

The dog and the babe furnish an interesting nursery for Louise Fazenda



in "Her First Mistake," a new Sennett - Paramount comedy

William Desmond seems to inspire a dephant mood in the colored party in "The Pretender" (Triangle)



Constance Talmadge and two of her friends hold bedtime gossip in "Mrs. Leffingwell's Boots" (Select)



Alice Joyce is ready for tense and thrilling action in "Everybody's Girl" (Vitagraph)



Julia Arthur is the heroic and appealing Nurse Cavell in "The Woman the Germans Shot" (Plunkett and Carroll)



A double exposure of Madge Evans, World Film star, showing her buying a Liberty Bond of herself



Bobby Vernon and Clare Seymour in a "what's the use" moment in "Three Hours Late," a Christie comedy



Harry Morey is a battered and distressed hero in "A King of Diamonds" (Vitagraph)



Is a troubadour Ben Turpin seems to be a complete success. A scene from "She Loved Him Plenty" (Sennett-Paramount)

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

I WAS never so happy in my life as when I learned the other day that the trustee in bankruptcy of the Continental Producing Company had acted along lines suggested in this department re the feature entitled "The Spirit of '76." Fear or favor opined three months ago when Producer Goldstein's jail sentence was announced that a true version of the affair "The Spirit of '76" attempted to depict would give the American Revolution as the fight of free Englishmen against the mandates of a German-born King, a fight in which the revolutionists had the sympathy of the English common people, to the end that German Hessian soldiers had to be hired to war upon them. In his application for an order permitting the Government to officially release the seized film, L. B. Binford, the attorney, says:

"Seizure was occasioned by the fact that the original picture was of a seditious character and calculated to disturb the friendly relations existing between England and the United States of America and to cause and to breed discontent, unfriendliness and friction between those two great powers that are now battling for the common cause of liberty."

Mr. Binford then recounts in detail (E. V. Durling is my authority) the work of making over the film, and says further:

"And now your petitioner respectfully represents that it is his purpose and intention to exhibit or sell the said picture in substantially the same condition as it was exhibited in this court and to the United States District Attorney, with the exception of possible changes in the continuity and of possible additions to the closing scenes of the picture, which additions your petitioner represents will be of highly patriotic character and by which means your petitioner will endeavor to symbolize the eternal union of England and the United States of America."

Just Like That!

Coming right down to the story presented in the revised film, the attorney declared:

"This story hammers on the idea of the heroism of the colonists in their fight for liberty, and shows how much the people of England and America have in common. It shows how the war of the Revolution was made against America by a German-born King, hated by the people of England. Statesmen of that time like Lord North and Chatham denounced King George's war and were applauded by the country. Officers gave up their commissions and refused to fight the Americans, and finally soldiers had to be hired from Germany. The film, we trust, will do its share in the work of cementing the good feeling between England and the United States."

And in that form it certainly will. Turning such a film AGAINST Germany is a good joke on its projectors, and the method was as simple as could be! The Old Exhibitor saw early that there was no harm in telling of the American Revolution in film, if you did it TRUTHFULLY. The great English common people have nothing to suffer by the flaunt-

A Tip Taken and a Film Saved—Hamstringing the Trade Press—Epes W. Sargent's Error—When Is an Expo?

ing of Revolutionary deeds by patriotic Americans. The great English common people never made the American Revolution *their* war.

When the Press Is Most Valuable

If a great catastrophe or epidemic should overtake New York to-morrow and compel a stoppage of business, would the New York World fail to come out? Or any other newspaper of standing? Indeed, wouldn't they be of greater value than ever, be more eagerly read? The "No Trade Paper Advertising" pledge of certain National Association manufacturers is tantamount to a notice to the trade press to cease publishing at a period when the industry has never known a more anxious one. And isn't the trade press to its public, the exhibitors, exactly what the daily press is to the general public? The trade press, of course, will not stop; it will only be hamstrung by the manufacturers whose news it gives year in and year out to the exhibitor—the manufacturer whose interests it exists to support. It is significant to me that the advertising retrenchment call was originally made by a firm that is a very poor advertiser. Such a firm would have reason to fear the *strong* advertisers, the ones who cashed in 100 per cent on their publicity, and to welcome a forced halt on the latter's efforts. I cannot understand why the firms who find profit in advertising haven't caught this angle! Another instance: the complaint about excess production. A man who had a large hand in this kick once released through the program that in its time controlled the market. A release upon it couldn't help but make money! To-day this man finds no such condition in the releasing field. But in the olden, sure-fire day he had as many as four releases a week on that program. I can understand his change of mind.

A Story and a Warning

In that olden day was a trade paper which, because it was alone, was the great organ of the business. The big program that controlled the market used to dominate the pages of this organ—the opposition was too tiny to receive serious attention. But one day the B. P. had a spat with the trade paper, or at least one of its members did, and the B. P., like the established manufacturers of to-day, cut out their advertising in union. It presented just the chance the "tiny opposition" wanted. They filled the paper's pages with announcements of their films. The news pages of the trade paper, once devoted almost totally to the big program, naturally gave large space to the doings of the Independents. It was the making of these Independents. The exhibitors came to give them serious attention, too. The big program was angry, but to no avail. The proposition of publishing their own trade paper had already

been tried, and unsuccessfully, of course. The only thing to do was to "get back in the book" and force the Independents to the rear pages again. But the exhibitors were supporting the Independents now and the latter continued their big advertising. *They had had their eyes opened!* Henceforth the publicity accorded them was on a par with the B. P.'s, and they never permitted themselves to be dislodged from that commanding position. The error of the B. P. official, made complete by the action of the other members abetting him in it, cost his firm the lead for good and all.

Another Free-Lance Secedes

The news that Joseph Franklin Poland, who has been profitably free-lancing for two years, becomes special story writer to Mary Miles Minter is simply another proof that Epes Winthrop Sargent is "wrong as wrong can be." Poland got big rates for his stories and sold an average of one a month, counting adaptations. Of "free-lance money" Sargent, who is supposed to know every angle of the screen writing game, says: "It is not as regular as when you have a staff job and get an envelope every Saturday, but free-lancing is best in the long run. The staff man is apt to work along a certain line favored by the studio until he can write in no other direction. If he loses his position he is handicapped in the general market. He is apt to find, too, that he has grown careless, knowing that his stuff must be used as written."

There is no point to this. A capable script writer is always a capable script writer! And necessity is the mother of invention. Granting the acquirement of carelessness in a *careless* studio, the habit vanishes almost the instant the author has shaken the dust of the place from his shoes. *Because* writers are human beings, and being such have to live. True, the staff man gets out of touch with the general market, but regaining this touch is a mere matter of time. Sargent continues:

"On the other hand the free-lance is kept continually on his toes. He knows that unless he writes something better than the staff man he stands no chance of a sale, so he does his best at all times and is more regular in his sales. If one company stops buying he has other connections and is only slightly inconvenienced." Very clearly said, and with reason, but why do even the successful free-lances finally go over to the staff jobs, with all the disadvantages and "inconveniences" of the latter? Because the general market does not know what it wants. It has an idea of what it needs but is not as yet organized to give proper consideration to the independent writers who seek to supply it. Too much time is wasted selecting—or rejecting—stories: too many hands fool with 'em, stenographers, edi-

torial assistants, editors, stars, stars' managers (or relatives), directors, assistant directors—and too many hands always spoil the broth. While that is the system, or lack of system, free-lancing will NOT "be the best in the long run," despite Sargent. The best answer, as I say, is that the big free-lance writers, one after another, are taking staff positions. Mere opinions lose weight before this real handwriting on the motion picture story wall.

Wanted—Movie Atmosphere

War expositions are all right, but a movie show ought to have a movie atmosphere. The recent Garden affair was minus movie atmosphere and general apathy resulted. The war exhibits should have filled in the scene, not dominated it. The public that goes to movie expositions wants stars, autographs, souvenirs, movie-making, bits of studio color. An expo to be successful must be like a vast studio. *The fans come to be regaled on studio atmosphere.* The Garden show, while a great Government service, lacked the essentials of a successful movie expo. Mr. Elliott meant well and planned with the times, but shot over the heads of fans he sought to attract.

As soon as peace comes let him give a 100 per cent motion picture exposition, filled with stars and movie novelties, and then note the difference! There is still public support aplenty awaiting a genuine motion picture exposition. The possibility of peace reminds me of the anti-Hun films. There are many on the market. Will they come off? *By no means.* It will be many moons before the bulk of Americans, English and French decide to hold commercial intercourse with the Huns: there will be Hun Haters everywhere who will want to keep the Allied publics reminded of the tactics of the Beast. These will see to the continued circulation of the anti films, war or no war.

Stop the Fakery!

The interest of friends of the industry in "new faces" for the screen is almost pathetic. On every hand I find these true friends searching for material with "the screen face"—the old supply is getting dangerously low: it is essential to find "new stars." For instance, through the following card, widely distributed recently:

MOTION PICTURES.
Amateurs and Beginners, Both Sexes;
All Ages
WANTED
Have You A Screen Face?
New Film Stars Demanded for
New Productions.
FREE TRY-OUT ARRANGED
Days Evenings
This is your Opportunity! Learn While
Working.
Call between 9 a. m. and 6 p. m. daily
except Sunday.
APEX FILM CO.

I understand New York is full of such fakers. Their prey is the very silly and young female who is "sure she's as good as Mary Pickford." Separating a baby from his candy stick is no more ignoble than relieving these innocents of their savings. It takes a human shark to do it. And it takes the law, sternly administered, to deal with human sharks. I do not know whether the matter is one for the local law authorities or for Federal action.

N.A.M.P.I. STOPS RELEASES FOR 4 WEEKS; SHUTDOWN THREATENS FILM THEATERS

**S. L. Rothapfel Says Distributors Cannot
Abate Contracts Without U. S. Order
—Epidemic May Close Houses**

FOR the first time in ten years an industry which has been constantly growing in volume and prosperity has abruptly ceased to operate, with trifling exceptions, for a period of four weeks, the order having gone into effect Oct. 15.

This decision was reached last week by the National Association of Motion Pictures. William A. Brady, president of the Association, made announcement of the action taken, stating that the vote in favor of suspension of production and distribution stood six to two. Inasmuch as Mr. Brady was taken ill almost directly after the meeting with an attack of Spanish influenza, the official statement to exhibitors regarding the step taken was delayed several days.

The order caused much resentment among the exhibitors. Already faced by a marked drop in receipts, due to the spread of influenza, the order will mean either a further depression of receipts, if the expedient of showing old pictures is resorted to, or will make a complete shutdown imperative for the period mentioned, they declared.

Deficit Dictates Action

Producers and distributors, on the other hand, declared that they were facing a deficit on account of the closing of more than half of the picture theaters in the country that was growing to such proportions that their very existence was threatened. They admitted that it was not to combat the spread of influenza primarily that the step was taken, as the sanitary condition of the bigger houses did not dictate such a step, but was a purely business move.

Essential points agreed on at the meeting were as follows:

1. Releases of new pictures, with the exception of serials and news weeklies, shall cease for four weeks beginning next week.

2. Production at studios shall be discontinued for the same period, during which salaries will be suspended.

3. Trade paper advertising, save in the instance of companies that wish to advertise news weeklies or serials, shall be dropped for the four weeks.

Rothapfel Raises Objection

S. L. Rothapfel, managing director of the Rialto and Rivoli theaters, when informed of the order to discontinue releases, said:

"I don't know how they can do that. They are obligated by contracts to supply us with films, and they have no right to break those contracts unless the Government requests them to do so. I happen to know, by the way, that the Government has not made any such request.

"Our theaters will keep open some way or other, but the cutting off of releases will undoubtedly force theaters to close all over the country."

The charge that the distributors were not moved by considerations of the public health, but wanted to hold

back pictures until attendance at picture houses increased and they could get better prices for the films, was made by Herman Gordon, vice-president of the Motion Picture Exhibitors' Association of the Bronx.

Exhibitors said they were willing to close if the Government thought it necessary, but would fight the distributors.

Closure of Houses Impending

Aside of the difficulty which faces exhibitors in keeping their theaters in operation due to the stoppage of screen material, it is possible that many hundreds of them will be closed before long on order of Dr. Copeland, the Health Commissioner. While all of Dr. Copeland's acts in connection with the suppression of influenza here have been characterized by the greatest liberality as they affected the theater, he is seriously concerned about the sanitary aspect of the average type of moving picture house.

Many Companies in Agreement

Following is a list of the companies participating in the agreement:

Affiliated Distributors, Inc., Edgar Leis Productions, Famous Players-Lasky Corporation, First National Exhibitors Circuit, Fox Film Corporation, General Film Company, Goldwyn Distributing Corporation, International Film Service, Inc., Ivan Film Productions, Inc., Metro Pictures Corporation, Mutual Film Corporation, M. H. Hoffman Exchanges, Pathe Exchanges, Inc., Select Pictures Corporation, Triangle Corporation, Universal Film Mfg. Co., William A. Brady Picture Plays, Inc., William L. Sherry Service, World Film Corporation, W. W. Hodkinson Corporation.

The committee, representing a large percentage of all the producers and distributors of motion pictures, and consisting of Messrs. Gabriel Hess, Chairman, P. L. Waters and Ricord Gradwell, declared that during the cessation of distribution a committee of representatives from these companies will meet at the rooms of the National Association in the Times Building every Monday to discuss any new situations that may arise.

The distributors also agreed that for a period of double the number of weeks during which there shall be no new pictures released not to release more than their regularly heretofore announced schedule of releases.

The agreement drawn up and signed by the manufacturers and producers at these meetings stated that no new productions would be commenced for a period of four weeks, and that on the completion of all negatives now in the course of production the companies so engaged, such as artists, camera men, directors, etc., would likewise not start other pictures for a like period of four weeks.

Telegraphic information covering the points of distribution has been sent to branch offices of the motion picture companies involved. A notice embracing all the details as they concern the exhibition of pictures has been mailed to the exhibitors of the United States and Canada.

Minneapolis Exhibitors Hit

Minneapolis film exhibitors were deprived of possibly the most profitable week in their history by Saturday's order of the Health Commissioner closing theaters and all public amusement places because of influenza. For the first time this year, every theater in the city, except burlesque and vaudeville houses, including even the Auditorium, home of the Symphony Orchestra, was to have been showing pictures. "The Vigilantes" was booked for the Metropolitan, "America's Answer" for the Auditorium, and "Hearts of the World" was to enter its seventh week at the Shubert.

These theaters, with the regular picture houses, immediately signified their intention of complying with the Health Commissioner's order. Ruben and Finkelstein closed their twelve houses, and will probably have to close the six they have in St. Paul, where action similar to Minneapolis is contemplated.

After Effects Worry Omaha

Omaha, Neb., headquarters for the Iowa, Nebraska and Dakota film territory, was the first point west of the Mississippi to shut its theaters, more so in avoidance of the danger of influenza than actual epidemic. Smaller towns followed suit, until the exchange managers in Omaha estimated business has been cut at least fifty per cent. Employees laid off without pay until the houses should reopen are estimated at 700.

Exhibitors in Omaha, while deploring the loss of business, are more seriously concerned over the after-effects. It will be weeks, they fear, before people will have recovered sufficiently from the fear of catching the disease to attend the theaters. A combined campaign of education, telling patrons of the insignificant danger from catching diseases in a modern theater, is being planned and will be launched immediately after the quarantine ban is lifted. H. M. Thomas, president of the Nebraska Exhibitors' League, suggests this plan for other cities as a safeguard from further unnecessary loss of business.

Loan Films Hit by Ban

Liberty Loan films, through co-operation among the exchanges, had been booked solid by every exchange. They lost out in over fifty per cent of the theaters and this, with the loss of the efforts of the four-minute men, worked a noticeable hardship upon the Liberty Loan drive in Nebraska.

In Council Bluffs, Ia., where the theaters remained open, but children under eighteen years of age were barred, and in Des Moines, Ia., where theaters remained open but soldiers from the cantonment were barred, a complete quarantine has now been put on the theaters. Ten big towns, including Des Moines, were quarantined in Iowa.

DRAMATIC MIRROR

**BUREAU OF PICTURES
NOW IN NEW YORK**
Headquarters at 6 West 48th Street
in Charge of William A. Grant
of Chicago as Manager

The Bureau of Pictures of the Division of Films, Committee on Public Information, has been moved from Washington and is now installed in New York offices at 6 West Forty-eighth Street, where three entire floors are being utilized. Director Charles S. Hart has appointed William A. Grant, president of the Rathbun-Grant-Heller Company of Chicago, as manager of the bureau, which will be organized to meet the needs of newspapers for still pictures of the war more comprehensively than has hitherto been possible. The thousands of photographs on file in the Washington office of the bureau, together with all the office equipment, were brought to New York in army motor trucks.

Dennis J. Sullivan, manager of domestic distribution for the Division of Films, reports encouragingly on the organization of his department for the exploitation of "America's Answer" and the other films issued by the division.

James F. McLaughlin of New York City has been appointed to take charge of the St. Louis district, with headquarters in that city; H. J. Marshall, also of New York, will handle the Atlanta district, and Ned E. Thatcher, recruited from the New Orleans Times-Picayune, will be in charge of the New Orleans district. The Chicago district will be taken care of from the Chicago office, of which R. E. Ricksen is manager.

Memorial to Benjamin C. Chapin in Ohio

Largely through the efforts of the Rev. Charles I. Parker of the Kinsman-Union Congregational Church, Cleveland, a movement is now well under way in Ohio for the establishment of a permanent memorial to the late Benjamin C. Chapin, impersonator of Abraham Lincoln and star of the Paramount series "The Son of Democracy."

This memorial will be in the form of a new department in connection with the New Lyme Institute, New Lyme, Ohio, Mr. Chapin's boyhood home, which school he attended, and the trustees of the institute have voted to establish the Benjamin C. Chapin School of Expression.

The objects of the school are to afford young people with healthy minds and bodies an opportunity to learn literary and dramatic interpretation and to prepare for success in life otherwise denied them.

"Hearts of the World" in Two New York Theaters

So great has been the success of D. W. Griffith's American propaganda play, "Hearts of the World," now at the Knickerbocker Theater, New York City, that the producer is compelled to seek another playhouse to meet the demand for seats. Consequently on Monday, Oct. 21, "Hearts of the World" began a special engagement at the Standard Theater, Broadway and Ninetieth Street, where uptown playgoers will have an opportunity to see the production over which Mr. Griffith spent eighteen months in the making.

LOS ANGELES STUDIOS CLOSED AND MANY PLAYERS TO REST

Productions in Hand to Be Finished, But Studios Will Suspend Operations Until Influenza Epidemic Is Over—One Star in Hospital

LOS ANGELES has all theaters closed on account of Spanish influenza, eight houses being affected.

The moving picture studios are running along with current productions, but all companies except those at the Brunton Studios are to close down for four weeks as soon as current pictures are finished.

Cecil De Mille, Norma Talmadge and Ethel Clayton commenced work on new pictures last week. Wallace Reid and Lila Lee are finishing their pictures.

Vivian Martin is working at the Morosco Studios, and she shuts down as soon as the picture is completed.

Constance Talmadge is not working and will take a four weeks lay-off, and Lila Lee comes to New York this week for a month's rest.

Triangle closed last Saturday for a month, also the Sennett Studios. Metro, with May Allison and Bert Lytell playing, will finish this week.

Universal expects to have all pictures finished at the end of the week. The Fox Studio is closed except for the Madlaine Traverse Company, and Tom Mix has been taken to a hospital. Gladys Brockwell is finishing her picture.

The Brunton Studios will not close, according to a statement of Robert Brunton, manager. Nine companies are working there, including Kitty Gordon, Frank Keenan, Helen Keller, Gloria Joy, Dustin Farnum, Mme. Yorska, Louise Glaum, Bessie Barriscale and Sessue Hayakawa.

Robert Brunton has sent a letter of protest to Congressman H. Z. Osborne at Washington, alleging that certain financially bankrupt studios are trying to bring pressure on all studios to close in order to save their own faces.

The Goldwyn people, it is said, will continue preparations for a new production.

LABOR TO HAVE ITS PLACE ON SCREEN

Value of Workman's Product to Get Full Recognition in Wide Film Circulation

At the instigation of the Department of Labor a dozen of the largest motion picture producers in America are evolving a new type of patriotic scenario, which will make its appearance on the screens of thousands of moving picture theaters and will bring home to the American public the fact that every man and woman who is working faithfully on a war job is doing just as much to win the war as a soldier in the trenches or a sailor on a warship.

The workman will be the hero of these films, and their setting will be the great war industries of America—the shipyards, the munition plants, the mines and the farms. Moreover, there will be no "fake stuff" in these war pictures. The films will be made right in the war plants, showing them as they actually are in full operation.

Motion picture producers also have agreed to run special trailers to their current productions advertising the work of the United States Employment Service and other branches of the Department of Labor, and exhibitors will place in their lobbies the various "speed up production" posters of the Department of Labor.

Operators of 16 May Now Work in Pennsylvania

So great has been the drain upon the supply of motion picture machine operators in Pennsylvania, by reason of the draft and the high wages paid by the munitions factories, that the Industrial Board of the Pennsylvania Department of Labor and Industry has just announced that it has reduced the minimum age of operators from 18 to 16 years. It is made clear, however, in the announcement that this concession is effective only for the period of the war.

American Pictures Grow More Popular in Paris

American pictures are more and more popular here. Mrs. Irene Castle's patriotic serial is being shown in thirty-two motion picture theaters in Paris just now, and Mary Pickford, Mary Miles Minter and Douglas Fairbanks have a large following. The most interesting new picture seen lately was "Terje Vigen," a Norwegian photodrama from Ibsen's poem, exceptionally good for its beautiful seascapes, the powerful acting of the star, and the admirable way in which the playwright's irony and symbolical philosophy are preserved. Selections from Peer Gynt and Le Roi d'Ys were largely used by the orchestra.

"Birth of a Nation" Again Banned from Cleveland

"The Birth of a Nation" is again banned from the city of Cleveland. When the picture was originally released there, a year ago last summer, pressure was brought to bear to prohibit its showing. The matter was brought to the attention of the Common Pleas Court. From there it went to the Supreme Court of Ohio, where it was thrown out. Last week was only the second release of the picture in the city, but that was undoubtedly its last, as the court has finally announced its verdict as opposed to showing any pictures at this time which might incite race prejudice.

Pictures to Keep Hotel Help

J. J. Sweeney, manager of resort hotels, has arranged with World Pictures to supply him with a weekly program. He has in a great measure solved the help question through the use of moving pictures.

Mr. Sweeney has found that the help around hotels want amusement as well as the guests, and if they are kept in good humor their services can be retained.

SMILEAGE FOR SOLDIERS Moving Picture Houses Contributing 10 Per Cent. of Receipts for Books

A plan is being carried out whereby motion picture houses all over the country can co-operate with the Government in entertaining the men in camps by a pledge to turn over 10 per cent. of their gross receipts for one day each month to the Smileage Division of the War Department Commission on Training Camp Activities to be used in supplying smileage books to soldiers. The General Film Corporation and a few other prominent picture organizations are already helping in the campaign. Eight houses under the jurisdiction of the former have signed the pledge. This arrangement is to continue during the duration of the war.

The idea originated with Leonard Meyberg of the Clifford Film Corporation of Los Angeles, who secured the approval of the War Department several weeks ago. So far as possible the smileage books will be supplied to soldiers of those states and cities from which money is sent.

Bowles to Show Griffith Films in France

George Bowles, who has been for several months general manager of Feature Films for the Division of Films, Committee on Public Information, will sail for France at the earliest possible moment to act as European representative for the David W. Griffith pictures. These include: "The Birth of a Nation," controlled by the Epoch Producing Corporation; "Intolerance," owned by the Wark Producing Corporation, and "Hearts of the World."

WORLD TO DISTRIBUTE "UNDER FOUR FLAGS"

Now Handling "America's Answer," Corporation Will Also Circulate Latest Division of Films Picture

Announcement is made by Director Charles S. Hart of the Division of Films that the World Film Corporation, which is now distributing "America's Answer," will also handle the distribution for "Under Four Flags," the third official war picture, which will have its first showing early in November.

"After careful consideration," said Mr. Hart, "it was deemed advisable not to open the distribution of 'Under Four Flags' to competition. The World Film Corporation was selected to handle 'America's Answer' because its offer was the most satisfactory. Having a thoroughly organized force, the campaign is meeting with splendid success, and everything points to a practically 100 per cent showing throughout the United States. Good judgment suggests that an arrangement that has proved so successful with 'America's Answer' would prove of equal value for the new war picture. Moreover, the two pictures, in the message they convey, follow a natural sequence."

Our Ships to Completion

C. L. Chester has left New York on a trip that will carry him as far westward as the Pacific Coast, in the interests of a multiple reel shipbuilding picture which he is to make under the supervision of the Division of Films, Committee on Public Information.

A thorough exposition of America's great ship undertaking is contemplated.

STAGE WOMEN'S WAR RELIEF NOW HAS DIVISION OF FILMS

Will Issue a Series of Twenty-four Two-Reel Pictures to Increase Income for Extensive War Work of the Organization—Some of the Good Work Done

GREAT has been the call of humanity in distress upon the Stage Women's War Relief since the war started, and in order to meet these ever-growing demands they have added to their already extensive organization a division of films, with offices in the Candler Building, 220 West Forty-second Street.

The members of the organization by their ceaseless efforts to be helpful in the war have by the work of their own hands, the gift of their talents and their instant readiness to dispense with red tape, been able to meet any demand, from the despatching of a group of entertainers to a hospital or camp or a case of dressings to Armenia.

They send away weekly an average of 2,500 surgical dressings, 600 hospital supplies, 300 kits, 900 baby garments, 500 parcels of renovated clothes, 164 knitted articles, 50 wind-proof vests and 16,000 cigarettes. Twenty-five free entertainments are sent to camps and hospitals weekly. Through their Service House in New York they offer sleeping accommodations for 90 men and entertain an average of 300 boys in the service daily. At present there are six branches operating throughout the United States. Added to this, checks go out weekly to the needy families of the boys now in service over there.

Every dollar that has been expended in this work has been earned by their talents, they making no appeal for funds by either direct or letter solicitors, and in order to enlarge their scope and to keep the exchequer full the Division of Films was created.

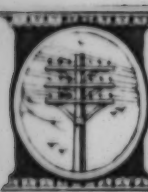
The plans for this added branch of the organization were formulated by John W. Semler, well known to film, theatrical and newspaper men, and the organization has prevailed upon him to act as its director.

The first of the series of twenty-four two-reel pictures is nearing completion and has as its stars Maclyn Arbuckle and Percy Haswell, two internationally known players, supported by well-known actors. Charles Hopkins Adams wrote the story. It will be released about Nov. 1.

Others who will be seen in the series are Otis Skinner, Ruth Chatterton, Elizabeth Risdon, Henry Miller, Florence and Mary Nash, Shelley Hull, Julia Arthur and Minnie Dupree.

The art titles will be by James Montgomery Flagg.

The Committee of the Stage Women's War Relief, co-operating with Mr. Semler, comprises Rachel Crothers, Louise Closser Hale, Ann Irish, Gladys Hanson, Lilla Worthington and Jessie Bonstelle.



THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part
of the Country

Just Before
Going to Press



"The Romance of Tarzan"

(First National—Elmo Lincoln,
Enid Markey)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Popularity of predecessor, box office pull."

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "More thrilling than first."

NAT'L BOARD OF REVIEW REPORT

EntertainmentFair
StoryFantastic
ActingFair
PhotographyGood
Technical Handling.....Inadequate
SettingsUnconvincing
Moral Effect.....Good

SYNOPSIS OF STORY

The sequel to "Tarzan of the Apes" is unfolded in this film. Here we find Tarzan in his jungle with wild animals and witness the amazing feats of the beast. Then there enters a girl into the unsatisfied life of Tarzan. She is Jane Porter, daughter of a millionaire scientist, who has come to the jungle to explore. Tarzan sees in her his mate, and so smitten is he that he follows her to America, where he takes part in modern civilization. In the end he wins her love and she consents to be a jungle bride.

The Values—Great, Good, Fair and Poor —Are an Exact Average, the Same Terms Being Used in All Wires to Us

"The Caillaux Case"

(Fox—Madlaine Traverse)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Thoroughly interesting."

WIRE REPORTS—SOUTH

Box Office Value.....Great
Exhibitor Comments: "French population exceptionally enthusiastic."

NAT'L BOARD OF REVIEW REPORT

EntertainmentExcellent
StoryGood
ActingGood
PhotographyGood
Technical HandlingGood
SettingsGood
Moral Effect.....Doubtful

SYNOPSIS OF STORY

Henriette, a middle-class French girl, is loved by Leo Claretie, a writer on the Parisian newspaper *Le Figaro*. Finally the two marry, but she, after finding him a failure after nineteen years of married life, is embittered toward him. She meets Caillaux, the French Minister of Finance, and the two form an attachment and he arranges a divorce whereby they can marry. With this accomplished, Claretie commits suicide. Then comes the war, and the Caillaux, greedy for power, fall into German plots with Bolo Pasha. To escape exposure Mme. Caillaux kills an editor, but is freed through political influence. In the end, however, both she and her husband are found out, and he is imprisoned while she is stoned out of Paris.

Norma Talmadge as San San, the Chinese heroine of "The Forbidden City" (Selig)

"Private Peat"

(Paramount—Private Harold Peat)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Drew good houses in consideration of epidemic."

WIRE REPORTS—CENTRAL

Box Office Value.....Fair
Exhibitor Comment: "Not as comprehensive as book. War scenes artificial."

NAT'L BOARD OF REVIEW REPORT

EntertainmentExcellent
StoryGood
ActingGood
PhotographyGood
Technical Handling.....Good
SettingsGood
Moral Effect.....Wholesome

SYNOPSIS OF STORY

A picturization of Private Peat's war experiences abroad and a simple love story have been woven together in this film. It deals mostly with Private Peat's adventures on the battlefields of Ypres, Vimy Ridge and St. Julian. There are many thrilling moments. The love story, which helps to lighten the grimness of war, in its own way helps to arouse patriotism.

"Thirty a Week"

(Goldwyn—Tom Moore)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comment: "Everybody went away pleased. Moore a big hit."

Ethel Lynn and Leota Lorraine in an amusing moment in "Why Husbands Flirt" (Christie)

NAT'L BOARD OF REVIEW REPORT

EntertainmentGood
StoryGood
ActingGood
PhotographyGood
Technical Handling.....Good
SettingsGood
Moral Effect.....Wholesome

SYNOPSIS OF STORY

This comedy concerns the love affairs of Don, a chauffeur, and Barbara, the daughter of Don's employer. They love each other truly despite the difference in their stations, and they face parental displeasure and marry. Things go along smoothly until Barbara's former admirer enters into their lives. He convinces Barbara that Don is untrue to her, so she returns to Dad and starts divorce proceedings. But in the end she learns how greatly mistaken she was, and this time, with the consent of her parents, she goes to live with Don "for ever" on his "thirty a week."

"Queen of the Sea"

(Fox Special—Annette Kellerman)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comment: "Kellerman of course drew big houses."

SYNOPSIS OF STORY

Merilla, Queen of the Sea, is a mermaid who incurs the hatred of King Boreas by rescuing three sail-



Montagu Love meet Montagu Love! A double exposure of the World Film actor in "Invisible Hands"



Hilarity in the Paramount-Flagg comedy, "Tell That to the Marines," with Olin Howland as the unconventional figure to the left

ors whose ship had been lured to destruction by the daughters of Boreas. For her good deed Merilla is given mortal shape and she falls in love with Prince Hero. Boreas manages to make trouble for her, and finally captures her. But the Prince rescues her and all ends happily in this spectacle.

"The Gray Parasol"

(Triangle—Claire Anderson)

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comment: "Nothing unusual."

NAT'L BOARD OF REVIEW REPORT
Entertainment.....Fair
Story.....Not Good
Acting.....Fair
Photography.....Good
Technical Handling.....Good
Settings.....Good

SYNOPSIS OF STORY

This drama concerns a girl's efforts to frustrate the German spies who have inveigled her rather weak brother into a plot to aid the Fatherland. The spies desire a formula and the boy is aiding them, when she tells the lad his act amounts to treason. This arouses the boy's patriotism and he at last turns against the spies, aids his sister to escape. He and the hero then arrest the spies and all ends well.

"Yellow Dog"

(Universal—Jewel Production)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comment: "Great propaganda picture. Decorated lobby drew large attention."

NAT'L BOARD OF REVIEW REPORT
Entertainment.....Good
Story.....Good
Acting.....Fair
Photography.....Good
Technical Handling.....Good
Settings.....Fair
Moral Effect.....Wholesome

SYNOPSIS OF STORY

In a little town there is a widespread campaign to attack the United States Government in the present war. Albert Walker, a staunch patriot, at first tolerant, finally decides to organize a society to stamp out the evil. He is greatly pleased when he secures the co-operation of the young boys, and soon all sedition is wiped out and several plots to blow up shipyards are unearthed. The chief spy is caught, and once again a true American spirit is dominant in the little village, and so the drama ends.

"The Mating"

(Vitagraph—Gladys Leslie)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Simple but a pleasing picture."

SYNOPSIS OF STORY

This comedy-drama tells the story of an inventor who is unsuccessful in disposing of his discovery. Then along comes a villain who realizes its value and offers him a few thousand to part with it. The inventor's daughter has a youthful sweetheart, however, who does not want the old man swindled, so he steals the invention until he can have an expert come to look it over. Of course his actions are misunderstood and the girl won't speak to him. But in the end he

wins a fortune for the father, foils the villain, and gains a promise of marriage from the girl.

"Beans"

(Universal—Edith Roberts)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Story of business and love reasonably presented."

SYNOPSIS OF STORY

This drama has three villains—Ellis, who is jealous of the prosperity of Brewster, a bean magnate; his lawyer, and a man employed as Brewster's secretary. Brewster regrets that he has no son to leave his business to, so his daughter, Betty, decides to be a business woman. She studies hard at the bean industry and becomes involved in the villains' attempts to ruin her father. But in the end, with the aid of a lawyer she afterwards marries—she is successful, and saves the day for her dad.

"Together"

(Bluebird—Violet Mersereau)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Drew average houses. Decorated lobby."

NAT'L BOARD OF REVIEW REPORT
Entertainment.....Good
Story.....Fair
Acting.....Fair
Photography.....Excellent
Technical Handling.....Good
Settings.....Good
Moral Effect.....Wholesome

SYNOPSIS OF STORY

This tale is of Laura Stanhope, who is summoned home to hear the read-

ing of her father's will. There she learns from her mother's diary that she possesses a twin brother, whom a villain lawyer had taken away in addition to poisoning the father's mind against his wife. Now treachery is afoot to rob them both of their money, but through the quick-wittedness of Laura, both she and her twin brother are reunited, and come into their fortunes. Laura also brings to a happy conclusion her romance with her sweetheart, Jimmy.

"The Lure of Luxury"

(Universal—Ruth Clifford)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comment: "Usual stuff."

NAT'L BOARD OF REVIEW REPORT
Entertainment.....Fair
Story.....Fair
Acting.....Fair
Photography.....Good
Technical Handling.....Fair
Settings.....Good
Moral Effect.....Wholesome

SYNOPSIS OF STORY

Two childhood sweethearts grow up and finally become engaged. The girl, however, is wealthy, while the man is only a farmer. But she loves him and things go smoothly until the girl's guardian arrives and presents a contrast with his city ways and dress. The girl still remains true to her fiancé and refuses the offer of marriage made by her guardian until he tells her it has been his money rather than her dead father's upon which she has lived. She then promises to marry him, but he, realizing now that she truly loves her farmer-fiance, releases her, and is content in her happiness.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

Ashes of Love, Graphic
Battling Jane, Param.
Better Half, Select
Border Wireless
Desert Law, Tri.
Diplomatic Mission, Vita.
Embarrassment of Riches, Hodk.
Eyes of Julia Deep, Amer.
Forbidden City, Select
Goat, The, Param.

Her Country First, Param.

Hidden Fires, Gold.
Hobbs in a Hurry, Pathe
Japanese Nightingale, Pathe
Laughing Bill Hyde, Gold.

Long Chance, Univ.
Mrs. Leffingwell's Boots, Select

Mystic Faces, Tri.
Out of the Night, Sherry
Pals First, Metro
Prisoners of the Pines, Hodk.
Queen of Hearts, Fox
Return of Mary, Metro
Soul Without Windows, World
Sporting Life, Param.
Such a Little Pirate, Param.
Swat the Spy, Fox

Talk of the Town, Univ.
Temple of Dusk, Mut.
To Him That Hath, World
Unexpected Places, Metro
Vive La France, Param.

When a Woman Sins, Fox
White Lie, Hodkinson

Woman of Impulse, Param

(East) **Good**—Stars drew. Fine picture.
(East) **Good**—Thoroughly enjoyable in every way. (Cent) **Good**—Especially appeals at this time.
(East) **Good**—Brady liked. (South) **Good**—Very good picture. (Cent) **Good**—Stars popular here.
(East) **Great**—Hart in an unusual role that appeals. (Cent) **Good**—Hart enjoyable in different role.
(East) **Fair**—Poor story. (Cent) **Good**—Richardson shines. Play not up to standard.
(East) **Good**—A good type of photoplay. Adaptable to any house.
(Cent) **Great**—Walker goes great in appealing play.
(West) **Fair**—Poor story.
(East) **Good**—Talmadge enormously popular. Satisfying picture.
(East) **Great**—A fine beginning for a promising series of pictures. Stone bound to prove big star. (Cent) **Good**—Comment splendid. (West) **Good**—Story only fair. (South) **Good**—Picture not up to expectations.
(East) **Good**—Martin makes a great appeal. (Cent) **Good**—Wholesome picture. Well suited to Martin. (South) **Good**—Interesting picture.
(Cent) **Good**—Mae Marsh exceedingly clever in dual role.
(East) **Good**—A pleasing picture. Decorated lobby to advantage.
(East) **Good**—Just satisfactory. (Cent) **Fair**—Lead not well interpreted.
(East) **Great**—One of the best pictures shown in house. Will Rogers immediate hit. (Cent) **Good**—Did fine business.
(West) **Great**—Cast equals star. (South) **Good**—Rogers makes good.
(South) **Fair**—Not much of a story. Keenan's work complimented.
(East) **Good**—Constance Talmadge always a favorite. (Cent) **Good**—Constance Talmadge at her best in after marriage dilemmas.
(Cent) **Good**—Fascinating story.
(Cent) **Great**—Picture very pleasing. Fourth Liberty Loan Button admitted wearer free.
(East) **Great**—Its original source proved good advertising. Picture pleased. (Cent) **Good**—Interesting story.
(East) **Good**—Satisfactory picture.
(West) **Good**—Entertaining picture.
(East) **Good**—Nothing unusual but entertaining withal. (Cent) **Good**—Satisfactory picture.
(Cent) **Good**—Did splendid business. (West) **Good**—Fair story.
(East) **Great**—Very big. Everything about the picture is considered fine.
(East) **Good**—Better than the star's first picture.
(West) **Good**—Very good entertainment. (Cent) **Good**—Picture attracted juvenile audience. (South) **Good**—Lee children popular here.
(East) **Good**—Adequate presentation of good story. (Cent) **Good**—Interesting story, well presented.
(Cent) **Good**—Sentimental story well done. Scenery and settings beautiful.
(East) **Good**—Popular star in good melodrama. (Cent) **Good**—A strong melodrama. Greatly appreciated.
(East) **Good**—Seemed to satisfy.
(Cent) **Great**—Dalton very popular here. Packed houses. (West) **Fair**—Well put on, but subject stale. (South) **Great**—Dalton gains friends in this picture.
(Cent) **Great**—Tremendous success. Could not handle crowds.
(East) **Good**—Drew good houses. (Cent) **Fair**—Story not convincing. (West) **Good**—Powerful picture. Star not very popular. (South) **Good**—Story fine, but Barriscale is slipping.
(Cent) **Good**—Cavalieri's beauty greater attraction than picture.

FROM PRODUCER AND DISTRIBUTOR

INTERNATIONAL FILMS TO SHOW FAMILIES TO SOLDIERS OVERSEAS

Moving Pictures of Wives, Mothers and Sweethearts to Be Taken Here and Screened Abroad to Cheer Our Fighting Forces

WILLIAM R. HEARST, through the medium of the New York American and International Film Service, is arranging to have moving pictures taken of the wives, mothers and sweethearts of the soldiers overseas.

It is planned to have them taken in order to show the boys "over there" that their families are well and backing them to the last inch.

The pictures will be made through the co-operation of the draft boards,

work being now under way. There are at least 25 married men overseas from each of the 189 draft boards in New York. The family of each man will be requested to pose before the cameras of the International Film Service within the next few weeks.

The pictures will be shipped to France and shown at the various theaters near the western front. The war work associations on the other side will release the films.

NURSE CAVELL PICTURE

Inquiries from Exhibitors Far and Wide Coming to Producers

As soon as the announcement was made by Plunkett & Carroll that their production "The Woman the Germans Shot" had been completed by Director John G. Adolphi, communications from exhibitors began coming in, demonstrating the popularity this picture will receive.

The fact that Julia Arthur, the distinguished legitimate star, makes her first screen appearance in this picture is an added sales point for it. Miss Arthur has been known for years as one of the greatest actresses on the stage, and her fame is just as widespread in outlying districts as in the larger cities.

The story, which is based on the shooting of the British Red Cross nurse Edith Cavell, has interested the trade. The producers will wait until after the New York run before making any definite distribution arrangements.

Pathe Cameraman Praised for Gallant Conduct

Sergt. Camille Legrand, the Pathe cameraman now en route from Paris to the Orient via the United States, bears a letter of which he is justly proud. It was written by the chief of the Cinematographic Service of the French Army, Lieut. J. L. Croze, and in part is as follows:

"I take pleasure in sending you herewith copy of a letter which General Humbert, Commander of the Third Army, has just sent me regarding your brilliant conduct at the time of the attack on Avocourt. To these high proofs of satisfaction I add those of the Chief of the Cinematographic Service, which in the film taken at Avocourt possesses one of the most wonderful and striking documents of the war."

"The Sins of the Children" Finished

Harry Rapf has just finished the production of "The Sins of the Children," based upon the novel of the same name by Cosmo Hamilton. The story shows the effect of parental neglect in the education of children in their adolescent years.

Vitaphone Has Big Plans for "Common Cause"

The Vitaphone Distributing Organization is laying plans for the early release of J. Stuart Blackton's production, "The Common Cause." Commodore Blackton is now putting the finishing touches on the completed production and the picture will be ready for distribution within a very short time.

It is the plan of the Vitaphone Distributing Organization to give "The Common Cause" the same big treatment as was given Commodore Blackton's other big special productions, "The Battle Cry of Peace" and "Womanhood, the Glory of the Nation." "The Common Cause" is expected to prove one of the greatest productions that has been brought to the screen in years. It was made under the auspices and with the co-operation of the British-Canadian Recruiting Mission.

Latest O. Henry Film

The latest O. Henry story chosen for screen interpretation is a high-life romance called "The Ghost of a Chance," with most of the action revolving around what transpires in a haunted room. Edward Earle and Agnes Ayres play the leading roles.

The story, like all of O. Henry's, is full of fascinating twists. A Wolfville Tale, made for Broadway Star Features by Vitaphone Company, will follow "The Ghost of a Chance."

"The Silent Mystery" Ford's New Serial

Francis Ford's latest serial, announced by Hiller & Wilk, Inc., is "The Silent Mystery." It is in fifteen episodes. Featured with Mr. Ford are Mae Gaston and Rosemary Theby. The editing and supervision are in the hands of John B. Clymer. Peter Gerald is the technical director. The story told in "The Silent Mystery" has to do with the theft of a jewel of great value.



Patrick A. Powers, treasurer of Universal Film Mfg. Co.

THRILLING AIR PICTURES Aerial Daring Shown in Next Number of "Far Flung Battle Line"

Some of the most intensely thrilling pictures of the war are shown in No. 9 of the "Far-Flung Battle Line," released by Pathe Oct. 27. It is called "Naval Air Power" and the photographic stunts accomplished by maneuvering airplanes high above the earth are as fascinating as they are amazingly unusual.

Even after four years of warfare in Europe, few people of America realize the extent of Great Britain's naval activities. The reel opens with a statement by Sir Eric Geddes, first Lord of the British Admiralty, to the effect that "Naval airmen are the terror of the submarine, and during one month of their patrol around the British coast alone they cover more than five times the diameter of the earth."

Air training schools are shown, air admirals in embryo; instruction concerning all kinds of aircraft; learning to "taxi"; stabilizing; American naval officers attached for instruction; the flying "pups," etc.

"Our Nation Aroused" New Chester Series

The Mutual Film Corporation announces the forthcoming release of "Our Nation Aroused," a series of ten one-reel pictures produced by C. L. Chester under the supervision of the Committee on Public Information, which portray ten specific illustrations of the activities of the American Government in the development over here of the effective American war machine.

They were built upon scenarios prepared by the Division of Films of the Committee on Public Information, supervised personally by Mr. Chester. They contain the same snap and the subjects have been given the same interesting treatment that has distinguished the recently released series of Outing-Chester productions.

KATTERJOHN FILMS A NEW FACTOR IN SCREEN PRODUCTION

Only Four Pictures a Year, of Six to Seven Thousand Feet; Made at Brunton Studios

The announcement of last week relating to the formation of a new producing organization, to be known as Katterjohn Films, has excited widespread comment in the motion picture industry. The move is said to herald the inauguration of a new departure in film making, and is expected to have an important effect on the production of motion picture entertainment.

Monte M. Katterjohn will be in direct personal charge of all production departments of the new organization.

Mr. Katterjohn said: "The decision to produce only four Katterjohn Films during the coming year insures the maximum expenditure of time and thought in their production, and makes it possible to bring each picture to a perfected state in all respects before releasing it to exhibitors."

"Production will be carried on at the efficiently equipped Brunton studios in Hollywood, where every facility is available for technical perfection. Work will be started immediately upon the termination of my present arrangement with the Famous Players-Lasky Corporation."

Mr. Katterjohn intimated that one of his forthcoming productions would have Government sanction.

FIRST SCREENCRAFT NOW COMPLETED

Initial Offering of New Producing Company Said to Possess Heart Appeal—Many Stage Stars

The first of a series of twelve "dramatic features of distinction," which are to be produced by Screen-craft Pictures during the coming year, has been completed at the Screen-craft Studios in New Rochelle (formerly the Thanhouser), and prints of the subject will be shipped during the coming week to the independent exchanges which have arranged to release the Screen-craft series.

Made under the direction of Frank Reicher the first Screen-craft picture is said to set a standard which should find wide approval among exhibitors.

The story is an adaptation by Eve Unsell of a novel by Edith Barnard Delano. The picture is said to abound in a heart appeal of the quality that is always certain to awaken the response of audiences. At the same time it is replete with tenseness and dramatic force. The production is in six reels, and has a cast of unusual calibre, headed by Mary Boland and Lucy Cotton.

The series will be marketed solely on a state rights basis, the franchises for the entire country having already been sold. The foreign rights have been acquired by the Robertson-Cole Company.

POWELL'S FIRST SUNSET SOON

Texas Corporation to Distribute Series of Six Pictures Produced in San Antonio Through W. W. Hodkinson

THE W. W. Hodkinson Corporation will distribute a series of six Frank Powell pictures, produced for the Sunset Picture Corporation of San Antonio, Tex. The first, taken from Ridgewell Cullom's "The Forfeit," co-starring House Peters and Jane Miller, will be released on Nov. 11.

Mr. Powell will produce his pictures in San Antonio, having chosen the section because it is his intention to produce only outdoor stories of American life in the Southwest.

"For the first time in my motion picture career," says Mr. Powell, "I am in complete harmony with all elements of my work. Therefore I am in harmony with myself."

In the Lone Star State Mr. Powell finds untold resources for picture production. With a sun that permits perfect photography until 8 o'clock in the summer and 6 o'clock in the winter, and the cost of studio maintenance at a minimum, the Frank Powell pictures are filmed under ideal conditions.

Western Photoplays "Wolves of Kultur" Pleases Many

An exhibitors' showing of "Wolves of Kultur" on the roof of the New York Theater last week drew a large attendance, among which were many representatives of patriotic societies. All were cordial in their comment on the big patriotic serial produced by Western Photoplays, distributed by Pathe and featuring Leah Baird, supported by Sheldon Lewis and Charles Hutchison.

The first three episodes, seven reels in all, had the musical investiture of a full orchestra. The prologue showing President Wilson, and quoting from his speech, which runs through the entire serial as an inspiration, was enthusiastically applauded. The first episode, "The Torture Trap," showed the murder of the inventor, the theft of his plans, which he was about to present to the Government, and the vow of his beautiful niece to avenge his death and bring the Huns to justice.

Alice Joyce in "The Lion and the Mouse"

Alice Joyce, Vitagraph star, soon will be presented in a new de luxe production of "The Lion and the Mouse," most famous and successful of the plays written by the late Charles Klein. It will be released as the third Alice Joyce production on the Blue Ribbon program during the present season.

Lady Tsien Mei eavesdropping in "For the Freedom of the East" (Hetzwood)

New Tourneur Picture to Have Many Beautiful Women

Maurice Tourneur's second independent production, now in course of filming, is unique in that it is remarkable for the number of beautiful women utilized in telling the story and the few men necessary.

"My new picture," says Mr. Tourneur, "reflects the spirit of the day: Women—women—everywhere!"

Rolfe in New Quarters

The B. A. Rolfe Productions have removed from their temporary headquarters in the Godfrey Building to 18 East Forty-first Street, where they have taken most of the fifth floor.

"EAGLE EYE" CHANGE

Spy Serial to Be Released by Wharton Through Independents

The distribution of the serial "The Eagle's Eye" has been taken out of the hands of the Four-square exchanges by former Marshal Henkel, head of the Wharton Releasing Corporation, and hereafter will be taken care of by independent exchanges.

William J. Flynn, who was head of the Government secret service, furnished the stories for the Whartons of Ithaca. When the films were being made the Four-square was just being formed and was thought to be the best distributing medium, but Mr. Henkel has decided that better results can be obtained through independents.

"Safe for Democracy" Next Blackton Film

Commodore J. Stuart Blackton has made another big production which it is declared will prove a distinct surprise. It is titled "Safe for Democracy," and is founded on an original story and scenario from the pen of Anthony Paul Kelly, who also adapted "The Common Cause."

Mme. Blache to Direct

Leonce Perret has secured the services of Mme. Alice Blache to direct Dolores Cassinelli in a series of pictures under his supervision. Mme. Blache began her career as a motion picture director with Gaumont.

ZANE GREY SCREENED

"Light of Western Stars" with Dustin Farnum Shown at Strand

A special representation of United Picture Theaters' seven reel super-picture, Dustin Farnum in "The Light of Western Stars," with full symphony accompaniment, was given at the Strand Theater, New York, Wednesday morning, Oct. 9. The story of the United inaugural feature follows closely the popular Zane Grey novel of the same title. It is an excellent production from the viewpoint of atmosphere, photography, story and action. Dustin Farnum registered a telling characterization as Gene Stewart. The feature will be released about Nov. 1.

Distinguished Aid for "Belle of New York"

In preparation for the production extraordinary of Marion Davies' third Select Picture, "The Belle of New York," Julius Steger has engaged the co-operation of Eugene Walter as scenario writer and of Florenz Ziegfeld and his famous beauty chorus. One of the important scenes of the play will be staged on the roof of the New Amsterdam Theater in which the Midnight Frolic chorus will appear.

Wants Films for Foreign Markets

Joseph Monat, of the Monat Film, Paris, France, will arrive in this city within the next two weeks for the purpose of buying films for the French and Spanish markets, and wants only the best American features obtainable. He will receive proposals at 220 West Forty-second Street.

Shirley Mason in "Deadly Sins"

Due to a demand from leading exhibitors in all parts of the United States, it has been decided by McClure Productions, Inc., to re-issue a new version of the famous "Deadly Sins" series. Accordingly the productions will be issued in two-reel lengths, as opposed to their original six-reel form when first published. The leading figure in the new two-reel versions is the present famous Paramount star, Shirley Mason.

"Fatty" Arbuckle in danger from Cupid in "The Sheriff" (Paramount-Arbuckle)



Sessue Hayakawa kidding the kid in "The Temple of Dusk" (Mutual)



A sort of mutual admiration society in "Mother, I Need You" (Lloyd Carleton)



"Smiling Bill" Parsons in debate in "A Pair of Pink Pajamas" (Goldwyn)

PHOTOPLAY MUSIC

Conducted by MONTIVILLE MORRIS HANSFORD

LOOK THEM OVER TWICE

Rearrangement Has Made Many a Composition More Playable and Popular With the Public

By E. M. WICKES

IT ISN'T what you get in life that boosts you above the head of the average man, it's what you do with what you get; and you can't do very much with anything unless you use your brains. You know the story of the fellow in the Bible who buried what the Lord gave him, thinking that there was nothing more to be obtained from the gift.

Well, this is just how millions act every day when something is handed to them. They can't see how they can give it any additional value. They don't know and are not inquisitive enough to find out that perfection is a rarity, and that practically everything after leaving the hands of a producer or creator will stand improvement. Music is included.

One Playing Not Enough

The average musician on receiving a new song or instrumental number plays it once and if he doesn't like it he tosses it aside. Now if every big leader who uses popular music were to follow this course there would be precious little popular stuff played in the first-class picture houses or recorded on mechanical instruments.

The phonograph companies seldom record a piece of popular music just as it was printed or written, for if they did their business would not last very long.

"It's what we develop and what we put into popular music that keeps us in business," said Mr. Burns and Mr. Bauer of the Columbia Graphophone Company the other day. Having been in the game a long time, they should know what they are talking about. So lend your ear. You may learn something.

Music Must Be Doctored

"We get songs in here," Mr. Burns said, "that if we were to record them in their original form we wouldn't sell a thousand records. Every piece of music that we use has to be doctored up before it is ready for the machines. We have the most competent arrangers obtainable go over every piece of music to see if there is anything in it that does not show on the surface. Of course, if a song has no merit we cannot turn it into a big seller merely by wishing it, but experience has shown us that a good melody is not infrequently killed by a poor arrangement."

Work of Expert Arrangers

Mr. Bauer chimed in at this moment to say:

"Sometimes we get hold of a song that has been published as a fox trot, and if we were to put it out as a fox trot we wouldn't sell a thousand records. While it may show possibilities, it has no value in its original form. And here is

where our expert arrangers and musicians come into play. They go over the piece, studying it from every angle, and then decide which is the best form to offer it as a record. As a one-step it may turn out to be a big seller, and as such we know that it won't be a losing venture for the company. You see, the rhythm that will have an appeal in a song will not have the same when heard on a machine, and our success lies in knowing what to do with what we get."

Morse a Great Improver

This practice of improving on songs as they are published is not confined to phonograph companies, for practically all the big leaders and bandmasters make their own arrangements to fit their own particular needs. Even some song writers have applied this method when trying to dispose of manuscripts. Teddy Morse, for instance, was a genius in this line. He could take an ordinary melody and make it sound like a classic, and many a publisher has bought a song on the strength of his play, only to wonder the next morning after hearing another play it why he ever accepted the number. He little dreamed at the time that it was Morse's impromptu stuff that induced him to buy the number.

Rearranged "Joan of Arc"

Jack Stanley, the song writer, tells of an instance that shows the value of not passing up a song at the first glance. He was the leader in a theater up the State when "Joan of Arc" first came out. On receiving an orchestration of it he played it over and thought it was the worst piece of junk he had ever seen, and he threw it aside, wondering what the publisher ever saw in it. A few days later an accident left him short of music, so he took "Joan of Arc" and made his own arrangement of it, which turned out to be a hit with the crowd from the start.

Musician Should Study Audiences

All of which means that no musician who has any brains should discard new music simply because it doesn't appeal to him in its original form. Sometimes a small publisher hasn't the facilities to do justice to a piece, and at other times it may have been the misguided idea of a writer or a publisher that has handicapped the arrangement.

Furthermore, a musician who likes his work and takes pride in giving his best services should study the likes and dislikes of his audiences. Rhythms travel over the country in cycles just the same as fads or songs, and the citizens of a town that would not care a rap for "Smiles" or "Hindustan" in one

rhythm might go in raptures over it if played in another rhythm. The secret of success in this line is to find out what rhythm a song is best adapted to, regardless of the original rhythm; what appeals to your audience, and then give it to the best of your ability. And don't forget that it's what you do with what you get that spells success.

PERSONALS

Fred Largen of the Lyric Theater, Creighton, Neb., has a reputation as a musician. He takes a place in his orchestra, playing almost any instrument, when he is showing an extra big picture.

Gilbert Anderson, organist at the Grand Theater, Omaha, Neb., has a library of music costing many hundreds of dollars. His playing has materially added to the number of patrons of the Grand.

Milton Charles, organist of the Strand Theater in San Francisco, has joined the colors. He arranged for his farewell week a most attractive musical program and was accorded an ovation during his recitals. He is only twenty-one.

G. A. Boucard is handling the music for the Strand Theater, Main Street, Buffalo.

G. C. Sarvis has an army of admirers who come to hear him play at the Columbia and Library theaters, Warren, Pa.

Ben Richman is doing some excellent work at the Margaret Theater, Beverly Road and Church Avenue, Brooklyn.

Harry Small, leader at 1081½ De Kalb Avenue, Brooklyn, has seven men playing with him now.

Anna Larsen and her playing are considered features at 596 Drew Avenue, Brooklyn.

S. Levy is leading the orchestra at the New Kingston Theater, Brooklyn. Her work is much admired by patrons.

Margaret K. Reardon is now the pianist and organist at the Strand Theater, Scranton, Pa. The orchestra consists of eight pieces.

Florence Highem's performance on the piano at the Bijou Theater, Scranton, Pa., is one of the attractions of the house. An orchestra may be installed soon.

Charles Gilven has charge of the music at the Eclipse Theater, Waynesburg, Pa.

G. H. Henry is pleasing the patrons of the Bijou Theater at Holyoke, Mass., with his selections of popular and classical numbers.

J. M. Fulton is leader at the Fenway Theater in Boston.

Mrs. A. Feigel is now playing at the Cozy Theater, Okmulgee, Okla.

J. A. Maxwell, pianist, is making good at the Eagle Theater, Jeanette, Pa.

H. E. Swan's playing helps to bring patronage to the Empress Theater, Kearney, Neb.

H. O. Nickels is now playing at the Majestic Theater, Memphis, Tenn.



DR. ALBERT F. WAYNE

Musical director of the Stanley Theatre, Philadelphia. Dr. Wayne's careful attention to detail and clever selection of musical numbers has aided materially in placing the Stanley music program in the front rank of excellence. He received his musical education in Philadelphia and abroad.

RIALTO—NEW YORK

Pathetique Symphony Treat of the Program—Leeta Corder Soloist

Hugo Reisenfeld gave music lovers another treat last week by conducting the Rialto orchestra through the third movement of Tchaikowsky's famous *Pathetique* symphony. Patrons of this theater owe its musical director many thanks for his beautiful overtures. Rarely does he select one that is not from the very highest plane of orchestral and operatic literature. All musical New York knows when Tchaikowsky is being played at the Rialto. Good music attracts as well as good pictures. Leeta Corder sang John Prindle Scott's *The Wind's in the South* in her usual happy manner. A Porto Rico scenic was given the conventional Spanish musical setting, consisting of *boleros* and *tangos*. The feature, Tom Moore in "Thirty a Week," being of Irish character, was given a suitable setting bearing out this atmosphere. *Mother Machree* was used as the main theme, and many Irish airs were introduced at various points in the action. In one scene, by the way, a John McCormack record of *Mother Machree* is used, but the time is too short to play this tune at that point, otherwise there would be a good effect. Carlo Mejia, tenor, sang the *Flower Song* from *Carmen*. Arthur Depew played a *Finale* of Goldmark's for the organ solo. The orchestra added as an extra number the march from *The Damnation of Faust*, Berlioz.

STRAND—NEW YORK**Vocal Numbers and Scenic Setting Excite General Approbation**

The overture at the Strand last week was Herbert's *Irish Rhapsody*, with Carl Edouarde directing. The Strand Topical Review went with vigor and dash, the orchestra opening with a passage from *Lombardi* and later going into thrilling march movements; the second part of Elgar's *Pomp and Circumstance*, No. 1, being used for scenes of Sir Frederick Gedd's and the British Admiralty flag. For scenes around Chateau Thierry Godard's *Adagio Pathetique* was played. The organ, under the hands of Ralph Brigham, did fine work in the feature. He used an excellent composition in several scenes, particularly in the jungle parts; this was Stoughton's *Indian Suite*, and the *Incantation and Indian Dance* gave just the desired effect. The orchestra used the *Seduction Tango* for the scene with Tarzan and Scherzi. However, the main musical novelty was the singing by one of the ushers of Verdi's *Celeste Aida*. This lady, Jane Holder, was called a tenor, but contralto is nearer the mark, as it is the quality and not the range that decides this. She sang the aria with a great deal of taste, and made a decided hit. Frederick Grant, bass, also sang *A Khaki Lad*, Aylward, and a new song, *Tell That to the Marines*, Schwartz-Jolson. Mr. Grant's fine voice was further enhanced by a special scenic, a life-size figure of the famous poster by James Montgomery Flagg, backed by a brilliant grouping of the Allied colors, and flanked by two actual marines, armed and ready to fight. This setting aroused much enthusiasm.

RIVOLI—NEW YORK**Rothapfel's Methods Worthy of Emulation by All Picture Exhibitors**

Selections from Gounod's *Faust* figured as the Rivoli overture last week, Erno Rapee conducting. Manager Rothapfel, not content with the usual setting of the various war pictures, always introduces a different touch here and there that makes the study of his methods well worth the time of any exhibitor. For instance, in the War Review, General Pershing appeared on a tour of inspection; the orchestra was playing a stirring march, suggestive of the military atmosphere, but the Rivoli's director saw more than that; he had the trumpeter sound "Attention!" These are the things that make the Rivoli-Rialto justly famous. A special scenic effect was done by John Wenger, used both as a background for the song, *God Be With Our Boys Tonight*, and also as a fitting prelude to the feature, "Private Peat." It showed a devastated horizon: a few torn trees, a cross and dismantled guns. Lighted by a dull smoldering red from the back, this scene gives a vivid impression of the scarred battlefields. As this setting was shown a prelude was played by the organ, and a title was thrown on the sky admonishing all to give pause and send a thought to our boys "over there." The orchestra then played softly the "Doxology," after which the song was sung by James Price. Immediately a drum-corps effect introduced "Private Peat." In all this was noticed the happy blend-

ing that makes a program so enjoyable. In the scenic, "Dame Nature's Love," a Van Scoy feature, while the orchestra played appropriate music the organ gave out arabesques on the bells.

BROADWAY—NEW YORK
House Becoming a Factor in High Class Picture Music—Soloist Added

Manager M. Kashin is making the Broadway a strong factor in motion picture development along the greatest street in the world and is paying special attention to the music. Last week the overture was *Pagliacci*, played by the Broadway Concert Orchestra under the direction of James C. Bradford. For the scenic, Hawaii, a group of southern Pacific pictures, the orchestra played *Phaton*, by Saint-Saens, as an accompaniment. Edward F. Johnston, one of New York's best picture organists, was featured in the popular *Passepied*, Delibes. The feature, "The Yellow Dog," showed Mr. Kashin's artistic hand, both in the musical score and the lobby decorations, the latter done mostly in yellow as the dominant color. The Broadway Topical Digest also had a special musical setting by Mr. Bradford. A soloist was introduced, which is a novelty at the Broadway. Eleanor Sparks sang Nutting's *Sing, Sing, Birds on the Wing*. Broadway fans made many justly deserved complimentary remarks on the lobby decorations. They are at once original and attractive.

LOS ANGELES—GRAUMAN
"Sicilian Vespers" for Overture, with "Jealous Moon" Theme for Feature

Feature is Douglas Fairbanks in "He Comes Up Smiling." The music includes Verdi's "Sicilian Vespers," artistically played by the Symphony Orchestra as overture. "Jealous Moon," a lilting melody with some rag, was introduced as the theme for the feature. "Smiles" was also played, and some more classical stuff.

The Educational Weekly was accompanied by a string of oriental airs. Jessie Crawford plays as a special organ number "While You're Away." "Keep Smiling," the comedy, is accompanied by popular music.

Margaret McKee whistles in a special stage setting, giving popular airs. She continues to be a sensation. Signor A. Arizoni, accompanied by cello and symphony orchestra, gave Massenet's "Elegie," followed by "My Little Gray Home in the West."

'FRISCO—CALIFORNIA
Musical Comedy Selections and Irving Berlin's Latest Among Music Features

Herman Heller has selected for next week's program selections from "Going Up," the musical comedy success; Albert Von Tilzer's "Waters of Venice," and a special arrangement of Irving Berlin's popular song hit, "Oh, How I Hate to Get Up in the Morning." Edward Benedict, at the organ, will offer Carrie Jacobs Bond's "Just a Wearyin' for You," while Ernest P. Russell, assistant organist, will feature the popular hit, "Everything is Hunky Dory Down in Honky Tonky Town."

MUSIC SUGGESTIONS FOR FEATURES**"A Woman of Impulse"**

Love theme suggested: *At Evening*, Whelpley. (Boston Music Co.)
Open with theme.

Title: As Carmen, excerpt from *Carmen*.

Same with "As Gioconda," and at T.: Father Giovanni, a Spanish movement.

T.: But the feeble flame, a pathetic strain.

T.: Eleanor, now known as, a sprightly one-step.

At theater box, play theme.

For on the stage, use *Carmen* music to action.

T.: I sail tomorrow, theme.

T.: Because I have only this, intermezzo dramatic.

T.: The Gaudineer home, a waltz.

T.: The little bud has, passionate theme.

T.: I'm sorry for you, theme.

T.: We are at the Gaudineer, a romance.

T.: The accusation, minor mood.

T.: If no doctor has arrived, soft intermezzo.

T.: Another honeymoon, theme ff to end.

"He Comes Up Smiling"

Suggested theme: *Smiles* (Remick).

Open with a lively march.

Title: Waiting, a light dance, gay.

Fairbanks smiling at Miss Daw, theme.

T.: At Cloverdale Inn, a fast polka.

T.: Are you fond of? theme.

T.: Agamemnon, you—rather mysterious.

T.: Off for the, a galop.

T.: And while Bartlett, a hurry.

T.: Gift of God, theme.

T.: I love her, a love song.

T.: A wing of the, a bright march.

T.: All good things must, love theme.

Fairbanks leaves girl, march again.

T.: You'd better stick, love theme to end.

"Peck's Bad Girl"

Use a prankish intermezzo for theme.

Open with theme.

Title: Peck is fond of Pork Chops, a polka.

T.: And about this time, a gavotte.

T.: And Widow Mifkin calls, a hurry.

T.: They just had a terrible, an intermezzo.

T.: Here is a chance for me, a fantastic dance.

T.: And Willie found the right, theme.

T.: And the money for the pay, mysterious.

T.: Get the police, hurry.

T.: They are a band, theme to end.

"Private Peat"

Love theme suggested: *Irish Folk Song*, Foote. (Schmidt.)

Open with a lively intermezzo.

Title: As Canadians went, a march.

T.: Mary, theme.

T.: The chief event, soft march.

Into theme at Peat and Mary.

T.: If it should happen, dramatic to action.

Peat wakes, a march softly.

T.: You have put in months, dramatic into.

Battle agitato, furiosos to action.

T.: I had a great time, soft intermezzo.

T.: You have a visitor, theme.

At Statue of Liberty, play National song.

"Battling Jane"

Use a grotesque theme for Jane. Open with a prankish intermezzo, or polka.

Title: Along the highway, theme.

Jane in fight, agitato to action.

Jane continues on wheel, theme.

T.: Sympathy for the, a love song.

T.: Doc Heinrich, dramatic.

T.: To keep her promise, theme, softly.

T.: The veteran vamp, a soft march.

T.: Love will find, soft air, going to theme.

T.: The County's long, a menuet.

T.: The judges, theme.

T.: Doc Heinrich, misterioso.

Man at window, agitato.

T.: Jane making good, theme, ending with march.

"The Lure of Luxury"

Love theme suggested: *Melody*, Friml. (Schirmer.)

Open with a light waltz.

Title: The child's mother, a fantastic intermezzo.

After fight, play theme.

T.: Twelve years later, a waltz.

T.: There's that same boy, theme.

T.: This isn't always going, a polka.

Dale shows John Valentine, theme.

T.: Gentry Leswing arrives, a light intermezzo.

T.: Everything is wrong, theme.

T.: A farmer's wife, a romance.

John enters gate, theme.

T.: Leswing though absent, a gavotte.

John takes letter, theme.

At flashback, an intermezzo.

T.: John, the fiddler's son, dramatic.

T.: I love you, John, theme to end.

"A Woman's Weapon"

Open with a light intermezzo.

Title: A casual acquaintance, rather dramatic.

T.: The day of release, a happy intermezzo.

T.: Anne, dear, a romance.

T.: The opening went, lively air.

T.: There are wives and, expressive.

T.: And the market, dramatic tension.

T.: The ruin of his, plaintive theme.

T.: Honestly, Nicholas wants, light intermezzo.

T.: Esme has the, a serenade.

T.: When Nicholas is, dramatic tension.

T.: A jug of wine, a love song.

T.: Leave them alone, plaintive theme to end.

"The Goat"

The Strand Theater, New York, used music from Montgomery and Stone's old musical comedy successes in presenting this picture.

Open with a medley of Irish airs.

Stone picks up cap, dramatic.

Title: Let us now go back, soft intermezzo.

T.: Now, a nearby fire, hurry.

T.: Here we discover, soft intermezzo.

T.: So now you know, dramatic.

T.: So in spite of, an intermezzo.

T.: On the same stage, a furioso.

T.: That evening, Irish air.

T.: Now listed as, a galop.

T.: Sure, and I know, Irish air.

T.: And so out of, a waltz.

T.: On location, agitato.

Stone on ground, plaintive.

T.: Hurray, Mollie, lively to end.

TELLS ABOUT THE PEOPLE OF THE SCREEN

Edited by E. A. BARRYMORE

GRIFFITH STUDIO "CUFF" NOTES

Looks like either a funeral of an important person or one of those sad, sad receptions to a returned missionary from foreign climes. But it isn't—it's the Griffith studio—it's the automobiles lined up in front makes it look that way.

Nice little gate into nice little grass plot, with no "keep off" signs—a really human young woman who doesn't mind telling you where you can find people. A great big, darkish studio, with lights away off at the far end.

Goodness, how people do rattle around in that echoing old place that has housed so many great ones—let's see, Blanche Sweet, De Wolf Hopper, Mae Marsh, Mabel Normand, Fay Tincher, Henry Walthall, Lillian and Dorothy Gish, oh, and scores of others!—You hear a voice? Ah, Dorothy Gish, of course. You always hear Dorothy before you see her. She's saying, of course, "Now Constance says—" You know she and Constance Talmadge are always together.

In this Chet Withey—a trifle suspicious Chet—you almost have to call him Chester since he directed Jack Barrymore, and tells Dorothy Constance is coming. "I know," says Dorothy, "Constance will sit and eat ice-cream cone after ice-cream cone right before me when I'm so hun-gry. Can't eat, you know, because I'm getting too—plump. Don't know why I keep on loving that girl. Supreme test."

Then Lillian glides in and bids you a gentle "hello" and uncovers the latest high-brow book she's reading—while D. W. Griffith comes in and acknowledges breezily he's just finished reading the most frivolous story he could find.

You know how Mr. Griffith is. He'll be talking to you about the weather and then suddenly he'll say, "Work! Work!" and everybody springs at the word. That's the way it happened the day I was out there—and that's why I can't repeat any of the epigrams I know Mr. Griffith knows so well how to utter.

Lucy Made 'Em Buy

Lucy Fox, the new Fox star, was one of the attractions at the Motion Picture Exposition at Madison Square Garden last week. A large crowd gathered at the DRAMATIC MIRROR booth Saturday night to see the youngest of Fox stars, who rose from dramatic art school to stardom in a fortnight. Miss Fox, who has been doing considerable war work of late, made a few caustic remarks about people wearing diamonds who show a bond button and say "I have done my bit." Beside her stood a marine on crutches who did not consider he had done his full share. Miss Fox sold bonds to many who were conscience-stricken by her remarks.

Miss Elvidge Amused

June Elvidge attended a theater recently to see "The Cabaret," a picture in which she played the lead. A woman seated near Miss Elvidge did not like the gowns she wore as a poor artist's model and expressed herself, much to the amusement of the World Film star, who could not resist the temptation to look directly at the woman as she was leaving the theater. Miss Elvidge says, "Her remarks about my gowns were quite amusing, but her apologies upon recognizing me were equally annoying."

Al Christie Bugle Director

Al Christie has attained a cherished ambition, viz., that of blowing a bugle in military service. For years Mr. Christie performed a like service in the Canadian army. And now, twice a week at the Hollywood officers' training school, he is directing the bugle corps in its harmonious warblings.

Return of Seena Owen

Seena Owen, who retired from the screen to a life of married blessedness two years ago, has been finally induced by William S. Hart to return to the old field, and she will be seen as the leading woman in the next production of that famous actor-author. When she quit the screen she continued to reside in Hollywood, and seeing so much of the camera just couldn't keep away from in front of the lens.

Frank Mayo and Friday 13th

Frank Mayo's contract with World Films expired Oct. 13. He got a wire from Los Angeles next day which read: "Terms accepted; salary doubled; year's contract; to be co-starred; leave at once." And he now learns that before he leaves he must finish "The Love Defender," in which he is to play the lead; one of the leading characters has the "flu," and World may discontinue production for a month. Frank now recalls he signed his World contract on Friday, the 13th.

Heaven Her Home Town

May Allison has taken an active part in the Liberty Loan drive in Los Angeles, and J. C. Jessen, the chairman, wishing to show his appreciation, stepped up to her and said with a deep bow: "Miss Allison, you should be carrying a card with 'Heaven' printed on it. I know you were born in Georgia, but you are so pretty and sweet that you look as if you came from Heaven."

Miss Allison blushed slightly, but came right back with: "Really, Mr. Jessen, it's quite bad form to be forever advertising one's home town!"

Fairbanks' Second Book

Douglas Fairbanks has written another book, "Making Life Worth While." The first edition of the book will be mailed "over there" as a Christmas gift from Douglas to the American soldiers.

LITTLE TRIPS TO THE STUDIOS

Breaking out of the Tombs is apparently a lot easier than breaking into the World Peerless Studio. However, if one happens to be armed with an introduction from Lee Kugel to the studio manager a cordial greeting awaits him. You will be escorted past the guard at the door and onto the stage. Your reception will explain Bob McIntire's popularity as a studio manager.

June Elvidge is knitting something; just at present she doesn't know whether it will be a sock or a sweater—will let us know later.

Frank Mayo, who is playing opposite Miss Elvidge in "The Love Defender," tells us he leaves for the coast next week. While congratulating Frank we nearly let Escamillo Fernandez pass without shaking hands. He is supporting Carlyle Blackwell and Evelyn Greely in Dell Henderson's picture.

Johnnie Hines spied us and came over to tell us his latest story. Nuf sed, let's change the subject.

Oscar Apfel is directing Louise Huff and Johnnie Hines in "The Little Intruder," and Stewart Holmes and George McQuarrie are in the cast. The rotund gentleman who pretends to be sleeping in a chair is George Trimble. He also is rehearsing in "The Melting of Molly."

Telephone girl comes in and tells Mr. Johnson that Miss Guinan is ill—wonder if she could mean Texas Guinan, formerly of the "Passing Show" and "The Kiss Girl."

Lady in evening gown—nothing much in front and rather less than half of that behind—is Eloise Clements. She interrupts George's slumbers—wife wants husband to take her out—husband wants to stay home. He wins. (Yes, they do it in the movies.)

Victor Palmentola is arranging some elaborate sets—even a coal mine requires an art director, evidently.

Capellani Off to the Coast

Albert Capellani, the director, left Saturday for Los Angeles, where he will take up the production of "The Red Lantern," a Chinese spectacle play, in which Alla Nazimova will be starred. This is his first visit to the Pacific Coast. With M. Capellani on the Western tour are Mme. Capellani and their three children.

Looks Like the Ambassador

Frederic Melville has concluded his part in the superfeatures, "The Woman the Germans Shot," in which Julia Arthur has the part of Nurse Cavell. Mr. Melville was picked for the part because he is "the living image" of Walter Hines Page, former ambassador to England, who endeavored to prevent Miss Cavell's execution.



Gail Kane, starring in Mutual-American productions



Dorothy Phillips, appearing in "A Soul for Sale" (Jewel)



Tom Moore, whom Goldwyn has recently elevated to stardom

San Francisco reports:

"ONE MORE WEEK!"

"America's Answer," the Government's own war film, was-booked for a week at the Rialto Theatre in San Francisco.

It drew such big crowds that the Rialto management "decided to continue the engagement *one more week*"—so as to let everybody see it.

"America's Answer" is making attendance records wherever it is being shown.

Make arrangements to secure this thrilling war feature, *now*, if you have not done so already. It is one of the war films produced by the U. S. Government for the people of this country and our Allies.

Other war features produced under the Government's auspices are:

The Official War Review (Weekly)—Pathe
Pershing's Crusaders—First National Exhibitors
Our Bridge of Ships—General Film Company
Under Four Flags—World Film Corporation

All presented by

Committee on Public Information,
George Creel, Chairman.

Through the Division of Films, Charles S. Hart, Director,
Washington, D. C.

**'America's Answer'
To Continue Next
Week at the Rialto**

**Government's Own Great
War Pictures Holds
Public Enthralled**

BECAUSE of the large demand for seats at the Rialto this week, it has been decided to continue the engagement of "America's Answer" for one more week. The engagement positively will end Saturday night, October 5.

Few pictures have drawn the praise that has been heaped up on this, the Government's own official feature. No production has ever brought the fund of information about "our boys" that has come with this picture from battle-scarred France.

It carries thrills in every episode and a story in every scene. "America's Answer" is a comprehensive survey both of what Uncle Sam has done with "your money," and the adventures that have befallen "that boy" since he set foot on the soil of France.

The picture tells more of the great magnitude of Uncle Sam's efforts—the greatest undertaking of all time—than could be carried in reams of printed columns. It is drama in which the actors are the stalwart sons of America and the theme is the story of their daily life.



OFFICIAL SEAL OF THE PEOPLE'S FILMS

NOTE: The Bureau of Official Still Pictures, which recently removed its offices from Washington to New York, the more readily to handle the rapidly increasing demand for pictures, is a part of the Division of Films.

The Division of Films also directs the Bureau of Allied War Expositions, presented by the U. S. and Allied Governments.

ANew Era in VITAGRAPH

BLUE RIBBON FEATURES
AND SERVICE

Albert E. Smith
Presents

**Alice
Joyce** in

"Everybody's Girl"

ADAPTED FROM THE FAMOUS STORY

"Brickdust Row" by **O. HENRY**
Directed by **TOM TERRISS**

This Five Part Blue Ribbon Feature
Released October 21, 1918
is the First of the Eight

Alice Joyce Star Series

The other Seven to be released
on the following dates:

December 2, 1918	April 7, 1919
January 13, 1919	May 19, 1919
February 24, 1919	June 30, 1919
September 22, 1919	



COMING!

Watch this space for the first real money saving proposition ever offered a producer. You can count and keep the dollars you save each week.

GEORGE K. SPOOR



**CORINNE
GRIFFITH**

GEO. A. STILWELL

Care DRAMATIC MIRROR

STAGE PERSONALS

MARY NASH has been engaged by A. H. Woods for the leading feminine role in "The Big Chance," a new play by Grant Morris and Willard Mack.

MARY BOLAND has been added to the company of Leo Ditrichstein, taking the part of Blanche Langlais in "The Matinee Hero" at the Vandertilt Theater.

REGINALD DE KOVEN is writing the special and incidental music for "Remnant," a comedy by Dario Niccodemi and Michael Morton, which Charles Emerson Cook will produce.

BOOTS WOOSTER, Winifred Lennihan, Flora Sheffield, June Walker, Gladys George, May Collins and Harriet Johnson have been engaged for the seven sixteen-year-old heroines of "The Betrothal," which Winthrop Ames is to produce.

ERIC DE LAMATER, recently appointed conductor of the Chicago Symphony Orchestra, has written the music for "The Betrothal," Maceterlinck's sequel to "The Blue Bird," which is now in rehearsal at the Little Theater. He is well known as a composer and organist and was musical and dramatic critic for several Chicago newspapers.

MARJORIE GATESON, a luminary of several successful Broadway musical productions, has been engaged by the Shuberts to play a leading role in their new play, "Miss Simplicity," which will open soon at one of the New York Shubert theaters.

DOROTHE BIGELOW, granddaughter of John Bigelow, who up to the present has been an aspirant for grand opera honors, has been engaged by the Shuberts to play the leading feminine role of Ottilie in "Maytime" at the Broadhurst.

ALAN EDWARDS, who made quite a hit as leading man in "Love o' Mike" during the long run of that piece in New York, has been engaged by the Shuberts to be leading man in the "Girl o' Mine" company which is being organized for a Coast tour.

STEWART BAIRD, who played leading parts in a number of successful Broadway productions, has been engaged by the Shuberts to play an important role in their forthcoming production, "Miss Simplicity," which will soon be produced at one of the New York Shubert theaters.

A. W. SHUTZ and ORA PARKS have been appointed by Klaw & Erlanger as managerial heads of the Powers and Blackstone theaters, respectively, in Chicago. Parks hails from the Oliver Theater, South Bend, Ind. Shutz was formerly auditor of the Klaw & Erlanger Chicago theaters.

EDITH WYNNE MATTHISON has been engaged for the part of Light in "The Betrothal."

CRYSTAL HERNE has been added to the company which will present "The Riddle: Woman."

HARRY POWERS, who underwent a minor surgical operation at the Mercy Hospital in Chicago a few days ago, is recovering and expects to be out in a few days.

ELSIE RIZER, leading woman of the Bramhall Playhouse, has returned to New York to resume rehearsals which were interrupted by the sudden death of her sister, Ruth Rizer of Washington, D. C., on Oct. 5, from Spanish influenza.

HELEN JOHNSON and LUMSDEN HARE have been engaged for "Peter's Mother," the romantic comedy by Mrs. Henry de la Pasture, which William A. Brady will produce.

FRED G. MORRIS, of Springfield, Mass., is having great success in his character impersonations over a lyceum circuit in New England. He is assisted by Frances Morris, and their repertoire is so arranged that they work together or separately.

CHARLES A. WOODIN, well known in Pennsylvania as an actor and producer, is doing his bit on the other side, and would like to hear from friends. He is a private with Company A of the 304th Engineers.

GERDA GULDA, a Danish dancer in "Everything," has obtained permission of Captain Charles Dillingham to start a children's free dancing class, which will assemble one morning a week on the stage of the Hippodrome. She asks the mothers of children to send written applications to her at the Hippodrome.

ALFRED GERARD has been placed under a two-years contract by Edgar MacGregor, and his first appearance will be in "She Took a Chance."

CHAMBERLAIN BROWN has signed contracts to manage exclusively Katherine Grey, Laura Walker, Florence Enright and Julia Kelety.

TAVIE BELGE, prima donna of "Fiddlers Three," has been placed under a five-year contract by John Cort.

BASIL SYDNEY is the husband of Doris Keane, and not Basil Gill, as was inadvertently stated in a recent issue of "The Mirror."

GEORGIE DREW MENDUM has been placed under contract for a production by Smith & Golden. Meanwhile she will understudy Jane Oaker in "Lightnin'."

CAMERON SISTERS will be in the new musical comedy "Miss Simplicity," which will begin its labors under Shubert management out of town.

BYRON HAWKINS, who was the juvenile with the George M. Gatts "Unmarried Mother" company, recently closed at Portland, Me., has entered the student training corps at Harvard University.

MALCOLM FASSETT has been signed by William Moore Patch to play the leading male in the new production Olga Petrova is shortly to appear in. Rehearsals are already under way under the direction of Laurence Marston.

RICHARD PYLE, who was last seen at the Astor Theater in "Rock-a-Bye Baby" last spring, having been discharged from the army on account of disability, will return to Broadway this week and at once begin rehearsals in a new piece under the direction of Harvey Phillips.

WADSWORTH HARRIS has been giving dramatic recitals for the benefit of the Red Cross in California.

PEGGY HOPKINS has been engaged by Lee Shubert to play a leading role in a new play by Cyril Harcourt entitled "A Place in the Sun."

BRANDON HURST, the well-known English actor, has been engaged by the Shuberts to fill an important role in their forthcoming production of George V. Hobart's new farce "Stop That Man."

MARRIAGES

GOODMAN-FLATO—Adele S. Flato, of this city, and Maurice Goodman, general counsel for the B. F. Keith Circuit and United Booking Offices, were married last week by the Rev. Dr. Stephen S. Wise. Due to the death of the bride's brother, Lieut. Walter Flato, who was recently killed in action in France, the wedding was attended only by the immediate family.

DEATHS

AVELING—Edward Willert Aveling, well known comedian on the vaudeville stage, died at his home at 346 West Fifty-sixth street, Oct. 14, of pneumonia. Mr. Aveling was thirty years old and came from a family long connected with the stage.

DEMPSEY—James E. Dempsey, a well known song writer, died Oct. 9 at his home in Philadelphia from pneumonia, which developed from an influenza attack. For twelve years Mr. Dempsey was a member of Dumont's Minstrels, where many of his own songs first met public favor. Perhaps his best known song is "Garden of Roses."

MCCARTHY—Edward Lionel McCarthy, of the team of Humphries and McCarthy, is dead in Buffalo, at the age of 27, of pneumonia. Ina Gibson, of Boise, Idaho, was also a one-time partner. McCarthy was a member of the "Dawn of the Rose" company, playing a vaudeville circuit a few years ago.

MARTIN—Don Martin, for fourteen years principal political writer on the New York Herald, the intimate friend of presidents and pencil pushers, died in Paris after a two days attack of Spanish influenza contracted at the Western front, where he was stationed as war correspondent with the Pershing forces for the Herald. Martin's first big story was the assassination of President McKinley in Buffalo, where he originated as a newspaperman. With unerring certainty he predicted, for fourteen years, the outcome of city, state and national political campaigns as the Herald "straw vote man."

PRIOR—Thomas W. Prior, former Chicago newspaperman and in recent years well known throughout the country as a theatrical agent and press representative, died in Venice, Cal.

WELTY—George Welty, old-time theatrical manager and for many years in the employ of George C. Tyler, died last week in this city.

WILLIAMS—Mrs. M. R. Williams, widely known to the theatrical world under her stage name, Minnie Radcliffe, died Oct. 1 at her home in West Twenty-third Street. When still a child Mrs. Williams made her debut, and in more than thirty years of stage life had appeared in the support of Joseph Jefferson, Sol Smith Russell, and many other stars.

ZETHULIUS—Olof Per Zethulius, the Swedish editor for the Scandinavian Bureau of the Committee on Public Information, died of Spanish influenza on Oct. 14, at his home, 165 West Fifty-third Street. The body will be sent to Stockholm.

PICTURE PERSONALS

RAY L. HALL, who was loaned to the Government for service in the Division of Films of the Committee on Public Information in July, has returned to Mutual's Screen Telegram to resume his duties as news editor.

C. B. DE MILLE has returned to the Famous Players-Lasky studio at Hollywood, Cal., from Fort Sill, Okla., where he was called a week before on important propaganda work.

WILLIAM SITRAN, branch manager of Fox in San Francisco for four years, has joined the United Exhibitors Booking Exchange, in that city.

W. E. EDMONDS, for years with George Kleine, and who recently managed a theater in Reno, has joined the W. W. Hodgkinson forces.

E. H. WARREN, the oldest employee of General Film's Boston branch, has resigned to enter army service. Mr. Warren has been with the Boston office since 1909, in fact was there when the exchange was taken over by General in 1910. He is well known to all New England exhibitors.

R. H. ALLAN, manager of the General Film Company for the Northwest, has recently established a branch in Portland, Ore.

HARRY K. BRIN, an old timer in the film business in the Northwest, has been appointed manager for the Universal in Salt Lake City.

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, has left Los Angeles for this city and will remain here probably until about the holidays, when he will return to the Coast. Mr. Lasky left the stars and other members of the organization working diligently for the success of the Fourth Loan campaign.

JOHN ZANFT, general manager of the William Fox circuit of motion picture theaters, is in Minneapolis, making final arrangements for the transfer under lease of the Minneapolis Shubert Theater to the Fox organization. It will be the thirty-seventh picture house in the William Fox string. Mr. Zanft will remain in the city while alterations and improvements are made, to include installation of a big pipe organ, complete redecoration, shifting the projection machinery to the gallery and installing new and novel lighting effects.

ISADORE BEITMAN of Wabash, Ind., has been appointed manager of the Indianapolis office of the Mutual Film Corporation to succeed J. G. Connors, who resigned recently to take a position with the Committee on Public Information, Division of Films.

LEWIS J. SELZNICK, president of Select Pictures Corporation, will go to Chicago on Oct. 28 to attend the opening of the new home of Select's Chicago exchange, now in its new and completely equipped home on the nineteenth floor of the Consumers Building, 220 South State street.

CAPT. ALBERT A. KAUFMAN, formerly general production manager of the Famous Players-Lasky Corporation's Eastern studios, has left for overseas, entrusted with the important duty of supervising the work of all the cameramen of the Signal Corps connected with the American Expeditionary Forces.

"SMILING BILL" PARSONS, president of the National Film Corp., has arrived in town.

EDMOND RATISBONNE, director of the French Pictorial Service, announces that Paul Capellani, well known to the trade and public, has just been attached to the French High Commission to the United States in the capacity of director of productions for the French Pictorial Service.

E. E. DILLARD, a well known Southern film salesman, has been appointed manager of the Atlanta exchange of General Film Company. He is a former member of the Atlanta office force of the company.

NATHAN HIRSCH, of the Pioneer Film Corporation of New York, was in Cleveland negotiating with several local independent exchanges for the release in Ohio of Florence Reed's latest picture, "Lives of Men."

L. A. CURRY, of Cincinnati, has been appointed Western representative for the Masterpiece Film Attractions of Cleveland.

C. H. POWELL, who arrived in Cleveland last week to take charge of the Cleveland Fox Exchange, has returned to Detroit, and in his place M. E. Maxwell has been appointed manager.

JACK NEEDHAM, special Government representative for all official war pictures, is in Cleveland in the interest of "American Lives of Men."

SYDNEY L. COHAN, Kitty Gordon's manager, has resigned that position for the duration of the war and has arrived in New York from Los Angeles to take up his duties as a lieutenant in the Signal Corps.

J. W. ALLEN, special representative for the Famous Players-Lasky Corporation, is in Cleveland for a protracted stay.

CECIL B. DE MILLE, director-general of Famous Players-Lasky, has been appointed a director in the Commercial National Bank of Los Angeles.

R. D. BURDGE has been appointed manager of the New York Triangle Exchange, succeeding Dan Michalove, who has gone south to look after the interests of the S. A. Lynch Enterprises.

JOSEPH I. CLEMENT has been added to the staff of De Luxe Pictures, Inc., as technical director. He has done good work with several of the better class of screen companies, most recently that of Clara Kimball Young.

MALCOLM S. BOYLAN, assistant publicity director at Universal City, is now at Camp Kearney awaiting a call from the signal corps, to be trained as a war photographer. Boylan was leader of the men from his draft district when they entered for the camp.

ALEC B. HELLMRICH, general manager of the Co-Operative Film Exchange, Ltd., of Australia, distributor of Metro pictures in the Antipodes, was a recent visitor to Metro's west coast studios in Hollywood. He spent a few days in Los Angeles en route from New York to Melbourne by way of San Francisco.

D. LEO DENNISON, who has been manager of the Pittsburgh office of General Film Company, has resigned to be special representative in the New York office of the Fox Film Corporation. Mr. Dennison formerly was with Famous Players.

CHARLES W. RUSSELL, of the Universal Exchange, Omaha, Neb., has enlisted in the limited service ranks at Fort Omaha Balloon School.

THOMAS A. PERSONS has been appointed studio manager for De Luxe Pictures, Inc., which produces the Doris Kenyon features, by President Deitrich.

AL TUCHMAN is to make a tour of Universal exchanges with the object of establishing an improved exhibitor supply system.

JAMES LOUGHBOROUGH, formerly of the publicity department of Metro, who was gassed while in the field with the 30th Infantry in France, has been made a Captain as well as intelligence officer of his outfit.

GEORGE D. WRIGHT has returned to the United States with 11,000 feet of "shots" at President Carranza, the Mexican Cabinet and Congress, the Mexican Army, the activities of Ambassador Fletcher, and the recent doings at the Tampico oil fields, all of which will be released by Educational after it has been censored and formally admitted by the American Federal Government.

To Exhibitors, Producers, Directors and Writers

"We Must Have New Plots"

By

FREDERICK PALMER

President Palmer Photoplay Corporation, Los Angeles

PRODUCERS, directors and scenario editors face an actual shortage of good scenarios. Throughout the motion picture world is heard the cry for good material. Able writers, working at top speed, cannot keep up with present requirements. New scenarios must come from somewhere. And they must come now, and continuously. For the public's demand for entertainment must be supplied without intermission.



FREDERICK PALMER
Creator of the Palmer Plan

Endless Material is at Hand

It is time for producers to draw upon America's hundred million brains. There lie the stories and ideas—in these hundred million human minds. Thousands of Americans have tried to write scenarios—but rejection slips have dampened their ardor. Rejection slips, unfortunately, have been sent to writers of many a worthy plot because the plots were not constructed according to studio practice. Many a worthy plot has gone back wholly unread; for directors and editors haven't time to wade through the reams of amateurish "literature" not suitably written for the screen. And directors and editors cannot be expected to give up precious time telling even the most promising writers how to construct their plots. So here we are,—the country's fifth industry—facing a disastrous shortage of material; and with thousands craving the opportunity to supply it.

Good Ideas Plus Good Training

The time has come to draft the ideas of the masses. But first, training must be given to the budding writers—training that will enable them to write acceptable scenarios. And training facilities are now available for the first time. Under my direction, the Palmer Photoplay Corporation is accepting enrollments of ambitious men and women who earnestly desire to learn how to put their scenario ideas into proper form for the screen.

The Palmer Photoplay Corporation hopes and expects to be successfully helpful to writers and producers. Advisory counsel and frank criticism are given under the Palmer Plan, which should not be confused with so-called schools or correspondence courses in scenario writing.

The Palmer Plan assures to producers an elimination bureau where the life of mediocre scenarios will be cut short. The Palmer stamp of approval will be given only to scenarios which merit the attention of a producer.

I cannot tell our whole story in this space, but my booklet, "The Secret of Successful Scenario Writing," relates our aims fully. This free book also contains many gratifying letters of endorsement from leaders in the motion picture world. The Palmer Plan is honest, sincere and thorough. Here are a few of our references:

Famous Players-Lasky Corp.
Universal Film Mfg. Co.
Douglas Fairbanks Pictures Corp.
Christie Film Co.
Metro Pictures Corp.
Hellman Commercial Trust & Savings Bank

Triangle Film Corp.
Mary Pickford Studios
Thos. H. Ince Studios
Wm. S. Hart Productions, Inc.
Farmers & Merchants Nat'l Bank
Mabel Condon Exchange

Our Free Booklet contains letters of endorsement from the foremost men and women in the motion picture industry.

Please send me your name and address so I may send you full information. My booklet will prove to you that the Palmer Plan will actually teach any person endowed with ideas and an average education, just how to construct acceptable photoplays—FREDERICK PALMER, President.

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D A T E S A H E A D

DRAMATIC

Business Before Pleasure (Woods): Philadelphia, indef.
Charley's Aunt (Miller and Risser): Nashville, Tenn., 21-23, Columbia 24, Anniston, Ala., 25-26.
Cure for Curables (Shubert): Chicago, indef.
Everywoman (Henry Savage): Winnipeg, Can., 21-23, Regina 24-26.
Eyes of Youth (Shubert): Chicago, indef.
Friendly Enemies (A. H. Woods): Chicago, July 8—indef.
Friendly Enemies (A. H. Woods): Boston, Aug. 26—indef.
Gloriana: Philadelphia—indef.
Little But Old Fashioned: Boston—indef.
Little Teacher (Cohan and Harris): Philadelphia, Oct. 7—indef.
Lombardi, Ltd. (Morosco): Chicago, indef.
Man Who Went, The: Boston—indef.
Masquerader, The (R. W. Tully): Philadelphia, indef.
Parlor, Bedroom and Bath (A. H. Woods): Boston, indef.
Polly with a Past (Belasco): Chicago, indef.
Robert B. Mantell: Boston, indef.
Seven Days' Leave: Chicago, indef.
Sunny South: Kinnmount, Ont., 21, Haliburton 22, Port Perry 23, Uxbridge 24, Cannington 25, Beaverton 26.
Tailor-Made Man (Cohan and Harris): Cincinnati, O., 20-26.
Tailor-Made Man (Cohan and Harris): Chicago, Aug. 26—indef.
Tiger Rose (David Belasco): Philadelphia, indef.
Twin Beds (Selwyn): Chicago, indef.

MUSICAL COMEDY

Have A Heart (Henry Savage): Saskatoon, Sask., Can., 21-23, Edmonton, Alta., 24-26.
Jack O' Lantern (Charles Dillingham): Chicago Aug. 31—indef.
Leave It to June (Comstock and Gest): Philadelphia, indef.
Oh Lady, Lady: Boston—indef.
Oh, Look (Comstock and Gest): Chicago, indef.
Rainbow Girl (Klaw and Erlanger): Chicago, Aug. 25—indef.

PERMANENT STOCK

Baltimore: Colonial Theater.
Boston: Copley Theater.
Bridgeport: Lyric Theater.
Brooklyn: Hathaway's Theater.
Brooklyn: Fifth Avenue Theater.
Buffalo: Star Theater.
Chicago: Avenue Theater.
Chicago: Great Northern Theater.
Cleveland: Grand Theater.
Columbus: Grand Theater.
Denver: Denham Theater.
Des Moines: Princess Theater.
Duluth: Lyceum Theater.
Edmonton: Orpheum Theater.
Erie: Park Theater.
Hartford: Majestic Theater.
Hartford: Savoy Theater.
Hartford: Poli's Palace.
Haverhill: Academy Theater.
Hoboken: Strand Theater.
Holyoke: Holyoke Theater.
Jamestown: Samuels Opera House Theater.
Lansing: Empress Theater.
Lawrence: Colonial Theater.
Lincoln: Lyric Theater.
Los Angeles: Morosco Theater.
Milwaukee: Shubert Theater.
Moose Jaw, Can.: Sherman Theater (Musical).
New Bedford: New Bedford Theater.
New Haven: Hyperion Theater.
New York City: Lafayette Theater.
Northampton: Municipal Theater.
Oakland: Fulton Theater.
Oklahoma City: Overholser Theater.
Paterson: Lyceum Theater.
Pittsburgh: Lyceum Theater.
Portland: Alcazar Theater.
Portland, Ore.: Baker Theater.
St. Paul: Shubert Theater.
Salt Lake City: Wilkes Theater.
San Diego: Strand Theater.
San Francisco: Majestic Theater.
Sioux City: Grand Theater.
South Bend: Oliver Theater.
Stapleton: Liberty Theater.
Troy: Lyceum Theater.
Union Hill: Hudson Theater.
Vancouver: Empress Theater.
Washington: Howard Theater.
Wheeling: Victoria Theater.
Wilkes-Barre: Majestic Theater.
Winnipeg: Winnipeg Theater.

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THE BROADWAY TIME TABLE

FOR WEEK ENDING OCTOBER 26

Theater		Date of Production	No. of Times
Astor	Keep Her Smiling (Tully)	Aug. 5	93
Belasco	Daddies (David Belasco)	Sept. 5	72
Bijou	Sleeping Partners (Williams)	Oct. 5	26
Casino	Sinbad (Shubert)	Sept. 2	66
Central	Forever After (Brady)	Sept. 6	56
Century	Freedom (Faversham and Shubert)	Oct. 19	6
Gos. M. Cohan	Head Over Heels (Savage)	Aug. 29	64
Cohan & Harris	Three Faces East (Cohan & Harris)	Aug. 14	79
Comedy	An Ideal Husband (Williams)	Sept. 16	48
Cort	Fiddlers Three (Cort)	Sept. 4	55
Columbier	French Players (Copenau)	Oct. 14	6
Criterion	The Awakening (Brennan)	Oct. 1	21
Eltzberg	Under Orders (Woods)	Aug. 20	71
Empire	The Saving Grace (Frohman)	Sept. 30	32
48th Street	Peter's Mother (Brady)	Oct. 21	8
Fulton	A Satch in Time (Bailey)	Oct. 15	15
Gaiety	Lightnin' (Smith & Golden)	Aug. 26	73
Globe	Follies of 1918 (Ziegfeld)	Oct. 7	24
Greenwich Village	The Better 'Ole (Coburn)	Oct. 19	6
Harris	The Riddle Woman (Mooser)	Oct. 23	5
Hippodrome	Everything (Dillingham)	Aug. 22	101
Hudson	Friendly Enemies (Woods)	July 22	112
Liberty	Going Up (Cohan & Harris)	Dec. 25, '17	367
Longacre	Nothing But Lies (Anderson & Weber)	Oct. 8	23
Lyric	The Unknown Purple (West)	Sept. 14	49
Maxim-Elliott's	Tea for Three (Selwyn)	Sept. 19	42
Miller's	Perkins	Oct. 22	7
New Amsterdam	The Girl Behind the Gun (K. & E.)	Sept. 16	48
Playhouse	She Walked in Her Sleep (Broadhurst)	Aug. 12	88
Plymouth	Redemption (Hopkins)	Oct. 3	28
Republic	Where Poppies Bloom (Woods)	Aug. 26	64
Selwyn	Information, Please (Selwyn)	Oct. 2	29
Shubert	Sometime (Hammerstein)	Oct. 4	27
Vanderbilt	The Matinee Hero (Cohan & Harris)	Oct. 7	24
Winter Garden	Passing Show of 1918 (Shubert)	July 25	124

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September 16, 1918.

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SCREEN PERSONALS

PEGGY SHANOR is a busy little screen star these days. She has just completed an important role in the new Fox feature, "Queen of Hearts," and is now working on a feature with the Lee Kids. Miss Shanor is also rehearsing with a production which will shortly have its premiere on Broadway.

NAOMI CHILDERS, popular on both stage and screen, will have a leading role in Ethel Barrymore's next Metro offering, "Lady Frederick."

ORMI HAWLEY has been selected as leading woman to appear with Enrico Caruso in his second Artcraft picture, "Prince Cosimo." Miss Hawley is a niece of Governor Hawley, of Massachusetts, and has been in pictures about five years, first appearing in "The Ragged Earl." She has a fine soprano voice, but deserted the lyric drama for the stage, and has appeared in stock.

WILLIAM M. BAILEY, doing a juvenile lead with Arvid Gillstrom's latest production for Fox, and recently with King Bagott in "The Eagle's Eye," will return to vaudeville over the Orpheum time, in a dramatic sketch.

ALFRED ALLEN, dean of character actors, is playing a prominent role in Carmel Myers' latest Universal feature, "The Borrowed Duchess." Paul Powell is directing the production.

BABY MARIE OSBORNE is about to start work on a new story, "The Old Maid's Baby," at the Diando-Pathe studios. William Bertram is again directing her.

MME. ROSE DIONE, late of the Theatre Odeon of Paris, and one of the foremost actresses of the French stage, will make her first appearance in motion pictures in this country in Lila Lee's new Paramount starring vehicle, "The Secret Garden," now being produced at the Hollywood studios of the Famous Players-Lasky Corporation under the direction of G. Butler Clonbough. Mme. Dione when the war broke out was playing leading roles in "The Corsican Brothers," "Moise," "Esther" and other famous French dramas.

SIDNEY DREW calls his picture output "Sapolio" comedies, because of their prophylactic qualities. He and his talented wife are continuing their screen work at the Biograph studios while appearing in the "spoken" comedy, "Keep Her Smiling," at the Astor.

OLIVE THOMAS and her director, Frank Borsage, are busily reading a number of well-known plays and books that have been submitted by the Triangle scenario department, with the view of having several of them adapted for productions.

MAY ALLISON has started work in "Kate of Kentucky," the Southern story, written especially for her by George D. Baker.

THEDA BARA has started on her fifth California production at the Wm. Fox Western studios. The story is entitled, "The Siren's Song."

WILLIAM BAUDINE is now directing Harry Depp and Eleanor Field at the Al Christie studios, producing "Polite Comedies."

CLARINE SEYMOUR has been engaged by Al Christie to play opposite Bobby Vernon in Christie comedies. She is blonde and Bobbie is dark-haired. So nothing could be nicer than that combination, particularly in the final "fade out" scenes.

MARIE WALCAMP is to be featured by the Universal Company in a realistic adaptation of Bret Harte's famous book, "In the Carquinez Woods," to be directed by Colin Campbell. She has gone up to the mountains near Santa Cruz with the whole company.

MOLLIE MCCONNELL has been re-engaged by the Universal Film Company. This time "Mother," as she is affectionately called, will work under the direction of Tod Browning.

FLORA ZABELLE, who is Mrs. Raymond Hitchcock in private life, is appearing in support of Mabel Normand in her newest Goldwyn picture, "A Perfect 36."

FRANCIS FORD is working on five episodes of his serial, "The Silent Mystery," at one time. He is a lightning director, and is turning his episodes out at the record rate of one a week. He is featuring himself. Mae Gaston is playing opposite the actor-director.

HERBERT H. HEYES will play opposite May Allison in the Metro production, "Kate of Kentucky," upon which work has just been started.

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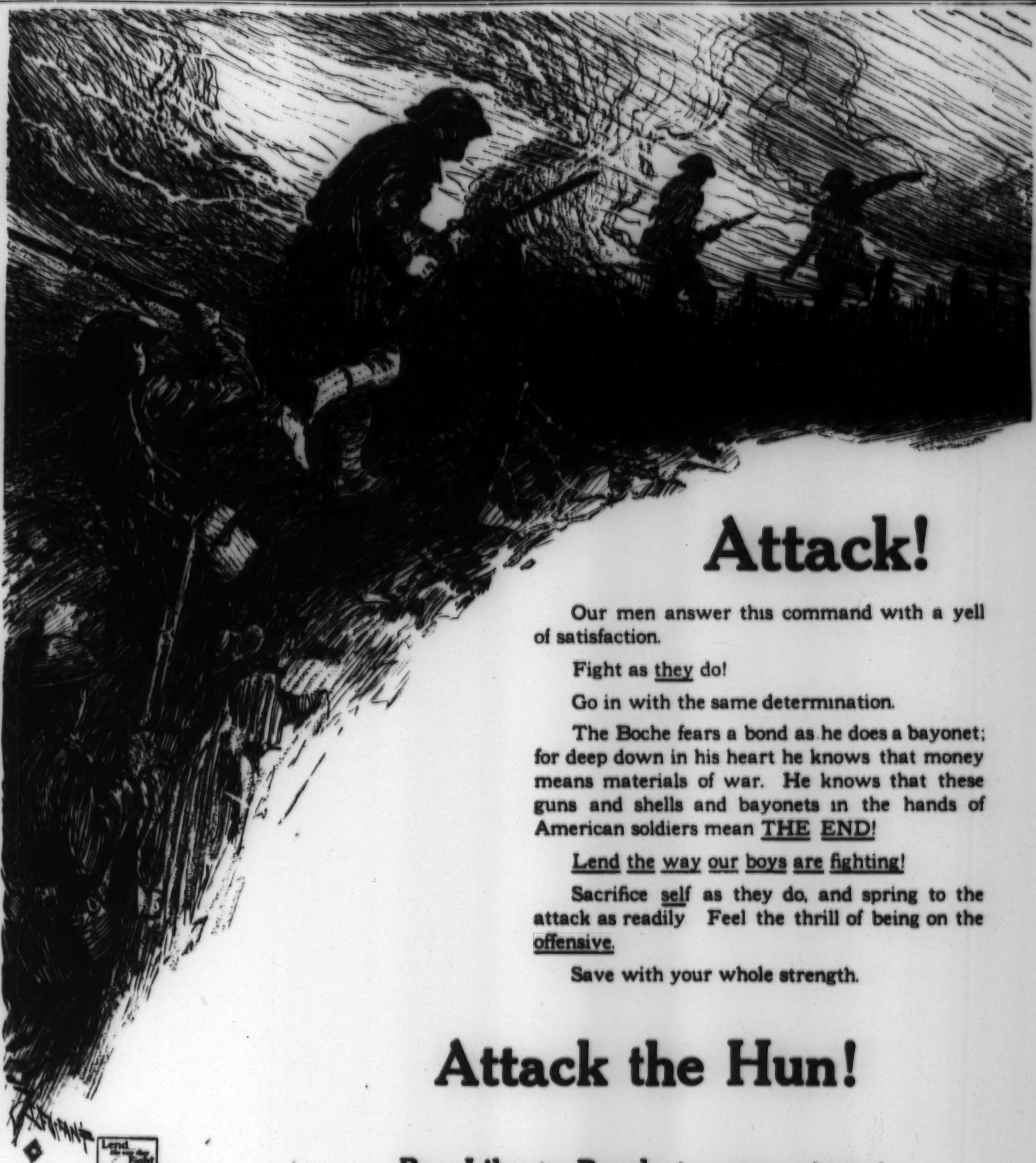
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